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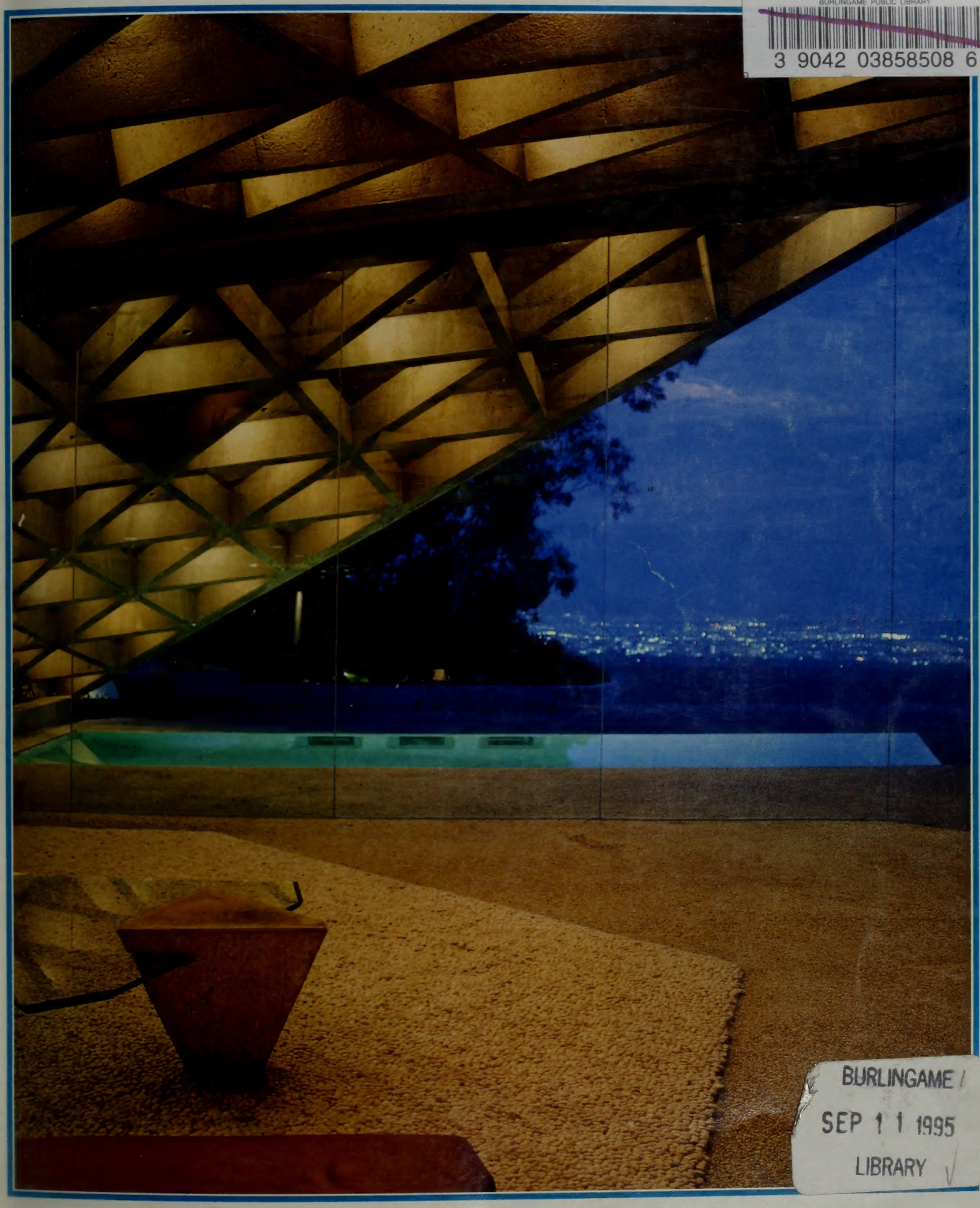
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COVER: A soaring waffle-gridded roof dominates the living room of architect John Lautner's 1963 Sheats/Goldstein residence, which includes a pool terrace and a broad view of Los Angeles. Photography by Alan Weintraub. See page 124.

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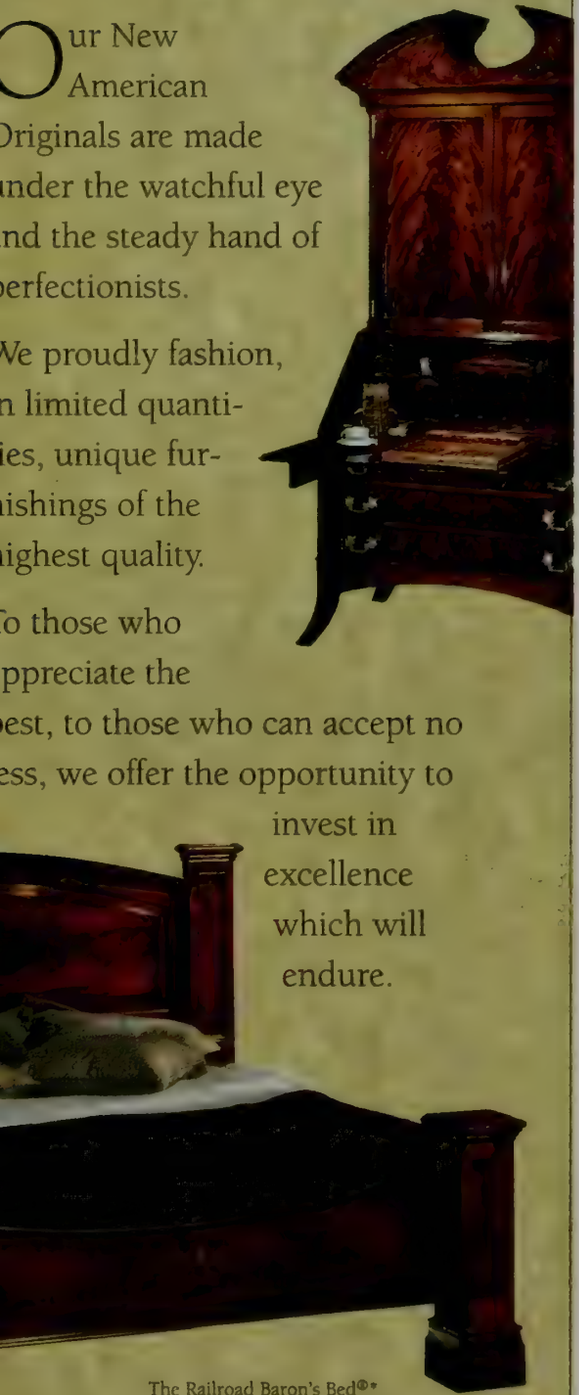
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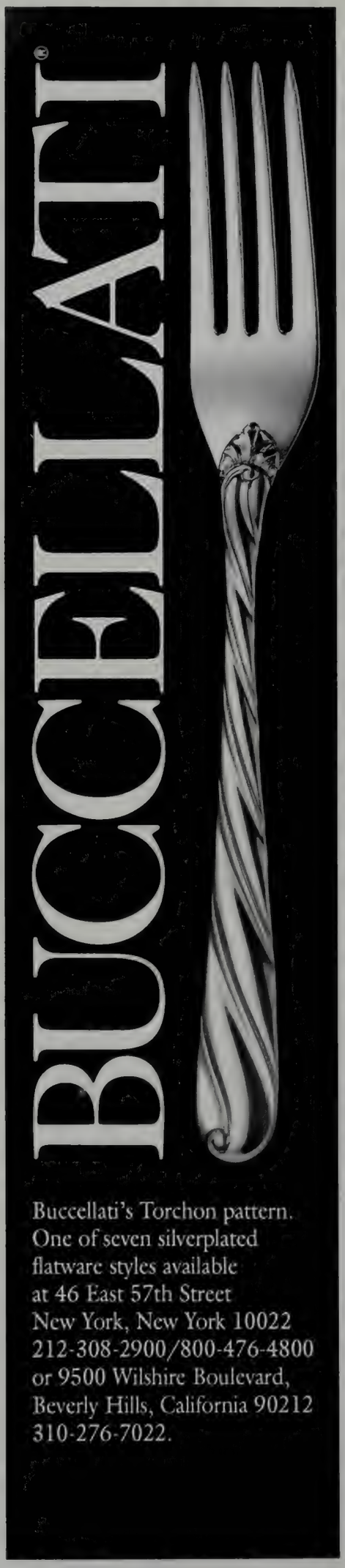
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LETTERS

The editors invite your comments, suggestions and criticisms.
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6300 Wilshire Boulevard, Los Angeles, California 90048.

As a native of the Hudson Valley and a descendant of Cornelius Wynkoop, I experienced twin emotions, admiration and envy, when I read about the restored Wynkoop house in "Hudson Valley Heritage" (June 1995): admiration for the exquisite taste and craftsmanship; envy for what might have been—owning the 1767 Wynkoop residence myself.

Nancy Wynkoop Lawrence
Pasadena, California

I would like to note that the work I performed on the residence featured in "Breath of Fresh Air on Nantucket" (June) took place while I was with the firm Design Associates in Nantucket. Although I was flattered to find the name of my current firm in the Reader's Directory, I would remind *Architectural Digest* that it was through Design Associates that I completed this project and to them due credit should be given.

Raymond Pohl, AIA
Nantucket, Massachusetts

I am writing to inform you that the maritime painting shown on page 171 of your June issue is not by John Steven Davis but by J. Steven Dews and was not painted in 1936. It is a contemporary work, *Against Wind and Tide,* and it depicts a 1935 scene.

David A. Roe
Felix Rosenstiel's Widow & Son Limited
London, England

My thanks and those of everybody at the museum for your splendid article on our behalf ("The Shelburne Museum," June). I don't think anybody has put us in a nutshell so well, captured the spirit of the place, tied it up with the founder and then provided such beautiful pictures to support the words. We're very grateful.

David F. Sheldon
Executive Director, Shelburne Museum
Shelburne, Vermont

What a disappointment. I always eagerly await each issue of *Architectural Digest,* and June is the first one I consider a dud and a total disaster. Please go back to your creative, exciting homes and imaginative articles. I guess what describes my reaction to this whole issue is: disbelief.

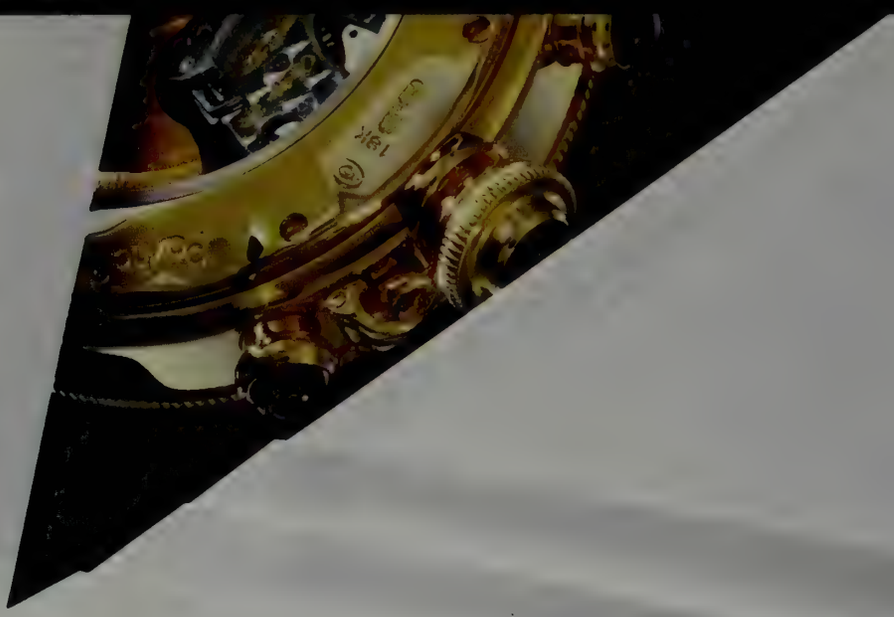
Louise Clark
Littleton, Colorado

"Early American Writing Furniture" (Antiques, June) was enjoyable. My wife, Gretchen, and I have a keen interest in desks, desk boxes and letter boxes. We have managed to collect a number of eighteenth- and nineteenth-century pieces. These sometimes overlooked reflections of our past are not only pleasing to look at but are still being used in our home.

Jules A. Martino
Silverton, Oregon

I feel compelled to comment on the article "Sally Quinn and Ben Bradlee in Maryland" in your June issue. Porto Bello means "beautiful port" in Italian; the area was discovered on the Atlantic coast of Panama by Christopher Columbus. Since foundation, the town has been an important landmark in American colonization. Strategically located, the port funneled European goods to Central and South America and channeled all raw materials and treasures destined for Spain. As you can well imagine, it was not the missing ear of a British officer that first prompted the Crown of England to send ships to Porto Bello. The monarchy had already sent Francis Drake and many other pirates and buccaneers to sack and destroy prosperous Porto Bello as well as other cities and towns along both coasts of Hispanic America. The pirate-looted goods also originated the name of famous Portobello Road in London.

María del Pilar de Saavedra
Panama, Republic of Panama



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KENNETH NEILAND

Next month's issue marks Architectural Digest's Broadway debut, as we take readers inside the residences of some of the theater's brightest talents. Our cast includes Patti LuPone, George C. Wolfe, Betty Comden, Tony Kushner, Chita Rivera, Cy Coleman, Arthur Miller and many others whose dazzling work has energized the American stage. We also present historic photography of the homes of Broadway legends George Gershwin, Moss Hart, Richard Rodgers, and Alfred Lunt and Lynn Fontanne. As always, we await your reviews. In this issue we raise the curtain on a few changes as well. Our AD-at-Large section takes center stage, with a new look and a new position at the front of the book (see page 18). In the back, on page 234, we introduce an editorial section called To the Trade, which will appear every month and is intended to highlight a wide range of design products and sources. We hope you approve.

Paige Rense *Editor-in-Chief*

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Inlaid octagonal table by William Bell made from packing boxes

Mormon Country

In *The Legacy of Mormon Furniture*, published by Gibbs Smith this fall, Marilyn Conover Barker documents the furniture crafted between 1844 and 1880 by Mormon pioneers who settled in and around Salt Lake City. The challenges they faced in settling a desert wilderness are "critical to understanding the furniture and led to new proportions and creative surface treatments," says the author, an art historian who has researched the decorative arts for Winterthur and the Victoria and Albert.

With little access to hardwoods other than disassembled packing boxes and wagon parts, Mormon pioneers became adept at simulating the graining of mahogany, rosewood, walnut, maple and oak on the surfaces of soft conifer woods. Their skills ranged from "crude, primitive attempts to sophisticated *faux*-finishes that fool even the most trained eye," says Barker.

A trained and highly skilled craftsman himself, **Brigham Young** encouraged his followers to create original pieces, which were usually fresh interpretations of Empire and simple Scandinavian designs. "No matter how rough the area they lived in, the lifestyle was to be refined—very different from other western towns," says Barker. "Their intent was to have as fine a culture as possible." Produced under Young's guidance was the popular Empire gondola chair, inspired by Klismos chairs, that had a Windsor seat and turned legs that were purposely made bulky to strengthen the soft pine. Young also became the patron to a group of English craftsmen—**Ralph Ramsay**, **William Bell** and **John Cottam** and his sons, **John** and **Thomas**—whose designs heavily influenced Mormon furniture.

Although most of the pieces documented come from churches and private sources, early Mormon furniture can be found at such Utah antiques shops as **Anthony's Antiques and Fine Art** and at the Midway shop of **John Told**. Reproductions are available at **Woodworkers Place** in Salt Lake City (AD Travels, June 1995). Mormon pioneers were prodigious diarists, so Barker has been able to attribute provenances that are "tight as a drum." Many previously off-limits sources of information on Mormon furniture were made available to Barker. "Because I am a Mormon and have been a member of a lot of associations, all archives are open to me," she says.


SCOTT PETERSON

Empire gondola chair (above) of pine with a *faux*-mahogany finish


SCOTT PETERSON

Hall tree (right) commissioned by Brigham Young from Ralph Ramsay


JED CLARK

Brigham Young's solid walnut chest of drawers

continued on page 22

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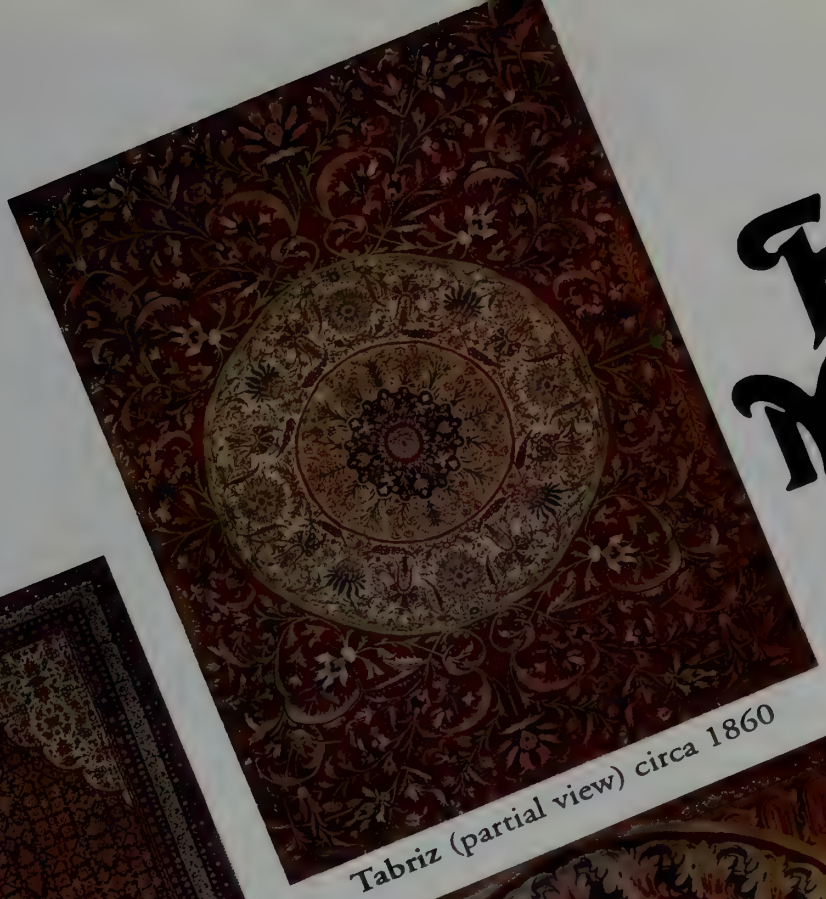
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Tabriz (partial view) circa 1860



Lavar Kerman circa 1840



Savonnerie (partial view) circa 1840



Early Kazak circa 1820



Agra (partial view) circa 1880

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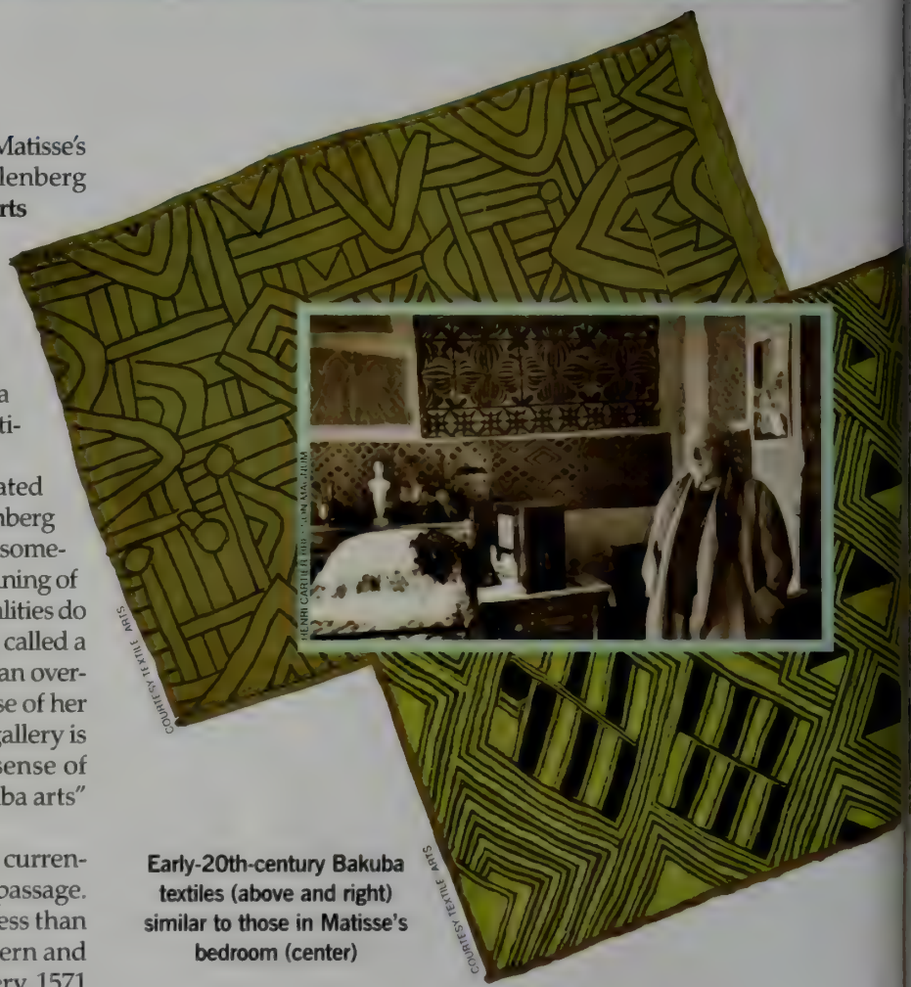
INSIDE THE DESIGN WORLD

In Graphic Detail

As a sequel to their three-year traveling exhibition, "Matisse's Secret—Kuba Textiles of Zaire," Mary Hunt Kahlenberg and her husband, Rob Coffland, co-owners of **Textile Arts Gallery** in Santa Fe, will open "Magical Abstraction," featuring the strongly graphic textiles of the Shoowa, Bushong, Ngeende and Negesse people—several of the groups making up the Bakuba kingdom. The impetus for the exhibition, which opens Dec. 5, occurred seven years ago, when Kahlenberg recognized Bakuba textiles similar to those in her collection in a ca. 1940 Cartier-Bresson photograph of Matisse's bedroom.

The abstract black-and-white shapes and sophisticated geometric patterns of the textiles represent what Kahlenberg calls a "visual shorthand" in which the Bakuba "look at something in nature and pull from its essence." The exact meaning of Bakuba motifs varies from village to village. Some generalities do exist: An endless knot of interlocking diamonds is often called a smoke pattern; an L shape frequently represents a dog; an overall diamond grid can denote the back of a turtle. Because of her familiarity with the textiles—her house adjoining the gallery is filled with them—Kahlenberg looks more for "the sense of movement and rhythm that is the essence of the Bakuba arts" than for literal interpretations.

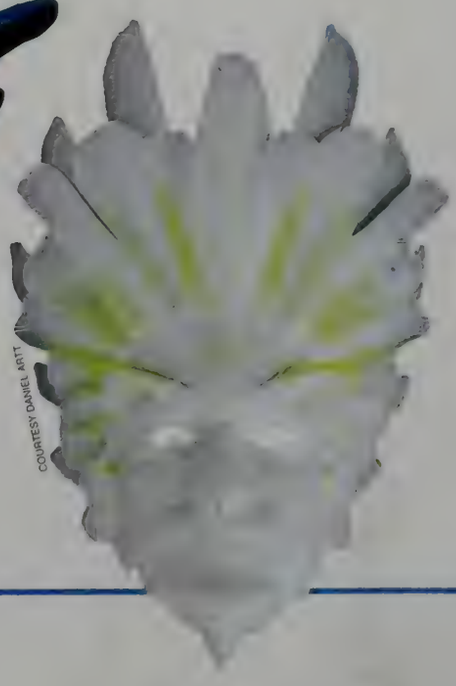
Shoowa-Bakuba embroidered panels "serve as ritual currency" and are given away at ceremonies marking rites of passage. Collectors can still acquire museum-quality pieces for less than $3,000, "which is unheard of with other forms of modern and contemporary art," says Kahlenberg. Textile Arts Gallery, 1571 Canyon Rd., Santa Fe, NM 87501; 505-983-9780.



Early-20th-century Bakuba textiles (above and right) similar to those in Matisse's bedroom (center)

Flights of Fantasy





Daniel Artt's passion for birds took flight on Halloween night in 1974 when he pondered "what it would be like to be feathered like a bird." He began experimenting on his own face with moldable kip leather, which has remained his prototype, to produce elaborate masks (left) that are then "mounted to float" in specially designed cases.

Using only molted feathers, Artt makes masks that "evolve through a spontaneous creation process," and he never deviates from the raw materials of feathers, glue and leather. Cirque du Soleil founder Guy Laliberté, a mask enthusiast himself, has commissioned Artt to do a mask for an upcoming Cirque du Soleil exhibition in Montreal. Artt's creation, an ethereal, all-white face with a striated yellow-and-white headdress, won him further commissions from Laliberté, including his current project—a mask based on his impressions of the Kilauea volcano (Artt lives in Hawaii).

On Artt's drawing board is "an entirely feathered, winged being," inspired by the Rising Sun statue from the 1915 Panama-Pacific International Exposition."I've feathered busts of women before. They became so animate," he explains. "If I did a whole winged, feathered being, it would be ready to ascend." Daniel Artt, Flight of Imagination, 15-2729 Welea Street, Pahoa, HI 96778; 808-965-8833.

continued on page 26



Grand Marnier, *slightly* less mysterious than the meaning of life.

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FLOOR: (foreground) Ferahan Sarouk, (left) Laver Kirman, (right) oversize Serapi. WALLS: (left) Bakshaish, (right) Ferahan Sarouk.

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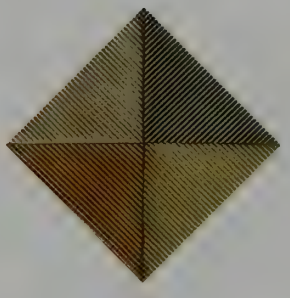
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AD-AT-LARGE

INSIDE THE DESIGN WORLD

Rhode Island Scholar

Working out of a carriage house on his great-grandfather's estate on Narraganset Bay, which affords a view of Newport, **Timothy Philbrick** is, not surprisingly, inspired by such celebrated Rhode Island furniture-making families as the Goddards and the Townsends. He attributes his admiration not only to their "sense of materials, refined detail and exquisite proportions" but to his notion that "they worked within their period but developed their own style."

Philbrick's wood palette consists of fine-grained maple, cherry, pear and apple for lighter tones and mahogany, walnut and rosewoods for darker ones. He "chooses individual boards whose grain will enhance a particular part." He recut a plank of curly cherry into narrow strips to form a repeating pattern on the tambour front of his cellarette. The length of the tapering legs was calculated to achieve "a comfortable standing work surface for a lover of wine."

In the same vein, Philbrick selects fabrics to complement the lines of the furniture. For a window bench, he chose a delicate wool fabric with a smoky pattern to reflect the curvilinear design of the frame. For his Grecian sofa, a more "tailored treatment" of a piece he designed in 1985, Philbrick referred to Thomas Sheraton's Neoclassical work. "Furniture has been made for 5,000 years that we know of, with much of the joinery and most of the forms evolving very early. I see myself as part of this continuum, someone who enjoys learning from the past and making his own work in the present," he says. Philbrick is represented by the Peter Joseph Gallery. Peter Joseph Gallery, 745 Fifth Ave., New York 10151; 212-751-5500.



COURTESY TIMOTHY PHILBRICK

Cellarette of curly cherry and satinwood

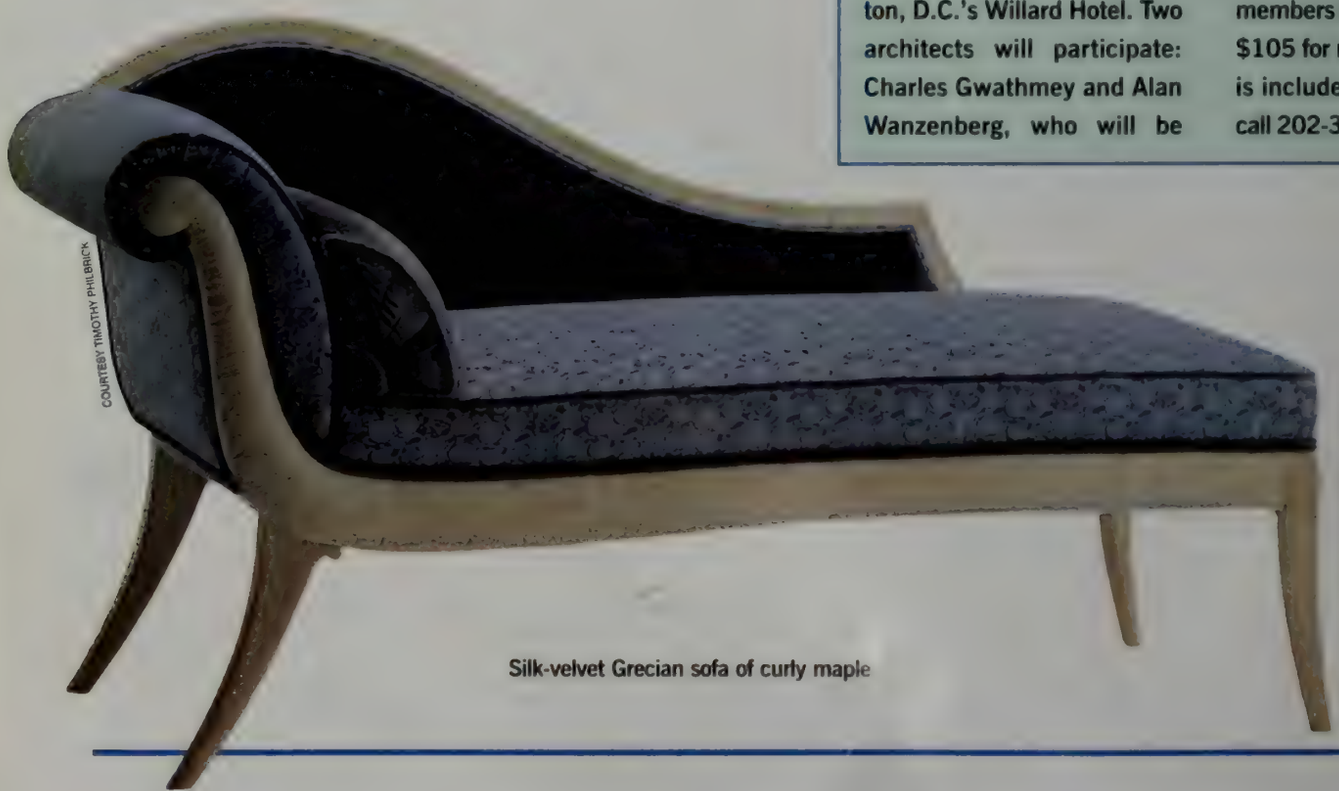


COURTESY TIMOTHY PHILBRICK

Curly-maple window bench with wool fabric

AD Goes to Washington

For the fifth year since 1990, *Architectural Digest*, in conjunction with the Smithsonian Institution's Associate Program, is holding a seminar on interior design. One daylong session will be held Saturday, Nov. 4, at Washington, D.C.'s Willard Hotel. Two architects will participate: Charles Gwathmey and Alan Wanzenberg, who will be joined by his partner, interior designer Jed Johnson. Other speakers will be interior designers Kitty Hawks and Diane Burn Bertuzzi, and the session will be moderated by Editor-in-Chief Paige Rense. The fee is $70 for Smithsonian Associate members and *AD* subscribers, $105 for nonmembers. Lunch is included. For information, call 202-357-3030.



COURTESY TIMOTHY PHILBRICK

Silk-velvet Grecian sofa of curly maple

continued on page 28

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INSIDE THE DESIGN WORLD



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West doors of St. Giles church, Staffordshire



GRAHAM MILLER

The chancel of St. Giles, designed by Pugin in 1846 (above); an 1851 jardiniere of Minton tile (right)

Purely Pugin

The Bard Graduate Center for Studies in the Decorative Arts, opened in October 1993 by founder Susan Weber Soros, has already mounted several sumptuous and scholarly exhibitions—on early-19th-century German painted porcelain; on the decorative use of cast iron in 19th-century central Europe; and on Hungarian goldwork from the Baroque period. Now the center is stepping into the mainstream with "A. W. N. Pugin: Master of the Gothic Revival," an exhibition running from Nov. 16 to Feb. 25.

Pugin (1812–1852) virtually presented the Gothic Revival style to the British public, and he popularized it by designing cathedrals, churches and private houses ranging from castles to cottages, as well as jewelry, furniture, ceramics, stained glass, wallpapers and textiles. The show will be curated by Paul Atterbury, who cocurated the exhibition on Pugin at the Victoria and Albert in 1994. The Bard Graduate Center for Studies in the Decorative Arts, 18 W. 86th St., New York 10024; 212-501-3000.



COURTESY VICTORIA AND ALBERT MUSEUM

Designed for Reading

Long Island Country Houses and Their Architects, 1860–1940 (Norton; $85), edited by Anthony K. Baker, Bob B. Mackay and Carol A. Traynor, has a foreword by *AD* contributing writer Brendan Gill . . . ***Los Angeles: A Certain Style*** (Chronicle; $35) has photographs by the late John Vaughan and text by *AD* contributing writer Pilar Viladas . . . Michael Graves, Robert A. M. Stern and David Hicks are among the subjects in ***At Home with Books: How Book Lovers Live with and Care for Their Libraries*** by Estelle Ellis, Caroline Seebohm and Christopher Simon Sykes (Crown; $50) . . . Desmond FitzGerald, the Knight of Glin, explores ***Irish Watercolors and Drawings*** (Abrams; $60) . . . His own gardening endeavor prompted architecture critic Leon Whiteson to write ***A Garden Story*** (Faber and Faber; $17.95) . . . The well known and the obscure are revealed in ***Gardens of Naples*** (M. T. Train/Scala Books; $60) by Elizabeth Blair MacDougal, with photographs by Nicolas Sapieha . . . ***Frederick Fisher, Architect***, the first monograph of his work (Rizzoli; $40), has an introduction by *AD* contributing writer Joseph Giovannini . . . ***The Elegant Epergne*** (Abrams; $45) shows examples from the Bunny and Charles Koppelman Collection.

Sentimental Journey

Aero Studio, the SoHo shop that specializes in design, is hosting **"A Gate Unlocked,"** an exhibition of photographs (right) of the country house and gardens of Madeleine Castaing (*AD*, July 1995). Photographer Claire Flanders, who was brought up in Lèves, the village near Chartres where Castaing had her house, took her photographs when the house was deserted just before and just after the decorator's death in 1992 in response to a request from Castaing's son, who is the mayor of Lèves. The house and grounds offer "a strange combination of feeling abandoned and being cared for," says Flanders. "It's like the set for a Chekhov play." The photographs are in both color and black and white, and Tom O'Brian, co-owner of Aero with William Sofield, has assembled textiles and china to complement wh[at] he calls "the sentimental vi[n]tage mood" of the shots. Aero Studio, 132 Spring St., New York 10012; 212-966-1500. □



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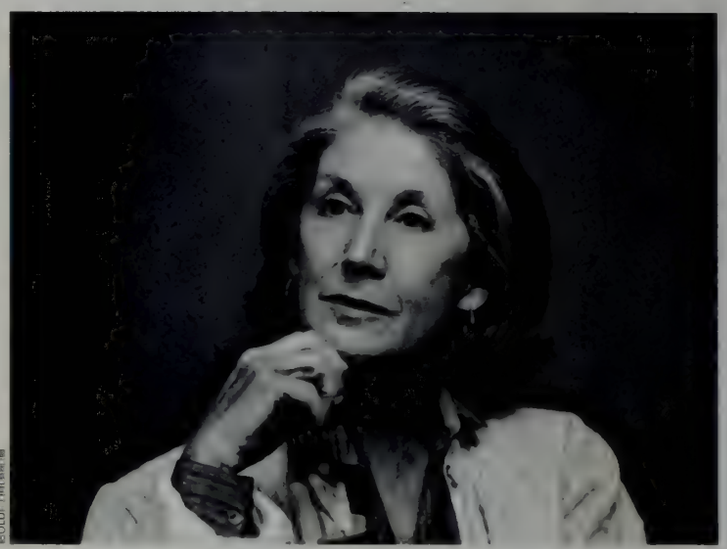
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THE FACE OF HOME

It seemed I lived out of the world. And yet—even as a child I had a strong sense of place.



Nadine Gordimer, who lives in Johannesburg, South Africa, is the author of more than 20 books and won the Nobel Prize for literature in 1991. Her latest novel is *None to Accompany Me.*

I was born in the bow-windowed bedroom of a house whose image in early childhood became in my mind that of a face.

The first face of home.

Two bow windows, the eyes, one on either side of a stoep whose slanted roof was the nose, and whose low wall flanked by red-polished steps was the mouth. We lived under corrugated iron and the exciting tympany of African summer hailstorms playing upon it; during such storms you had to shout in conversation in order to be heard. Outside this human-visaged house with its attendant peach and pepper trees were the rectilinear streets of a mining town. All natural features of the surrounding landscape, apart from its flatness and space in the brilliance of high altitude sunlight, were man-made. The yellow mountains were waste from gold-bearing rock brought up from underground; the lakes, shot-silk with the colours of chemical additives used to extract the ore, were water pumped from the subterranean; the forests were plantations of eucalyptus trees grown to provide props for the stopes. The Highveld of what was then the Transvaal province of South Africa was by nature a plain, transformed by a single human generation more radically than by millenia of nature.

Nothing in the shapes and spaces of landscape I knew around me had any reference to those in the dimension of my imagination, which came, of course, from the children's books I borrowed from the local library: the bosky dells, the snow, the rebirth of spring while the veld was browning into winter.

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When I progressed to adult literature, D. H. Lawrence's incomparably sensuous sense of place not only transported me, it made me aware of—how shall I put it—the *possibility* that my keen awareness of the particular place I was born to, an Africa very different from that of romanticised jungles and wild animals, was not outside the world, but part of a writer's *eternal rediscovery* of the world. I found Eudora Welty and Faulkner each discovering their own South, and Katherine Mansfield—geographically remote from "the world," as I was—re-creating New Zealand in her own vision.

In my twenties I had sufficient confidence in the sense of my own discovery to write a novel, my first, placed in a setting no one—not the Edgar Rices, the Rider Haggards, even (I salute) the Conrads and Hemingways—had ever discovered: a South African gold-mining town. It was a novel without white hunters, mysterious tribal deities, foreigners searching for their repressed selves in a heart of darkness. It was about people, white and black, living in a prototype of a gold-mining town in South Africa in the fifties as if their hierarchy of racial separation were a norm; both—the privileged descendants of white settlers and the dispossessed indigenous blacks—strangely maintaining this order after a world war against racism had just razed the cities of Europe, killed and maimed thousands in Japan, and sent up in the smoke of gas chambers Jews, Gypsies and other human beings despised under discrimination.

There was a girl in the novel, daughter of the mining town, who was discovering this concealed meaning of the life in this town, and the symbiotic relation of the individual emotional existence to the shaping of it imposed by society.

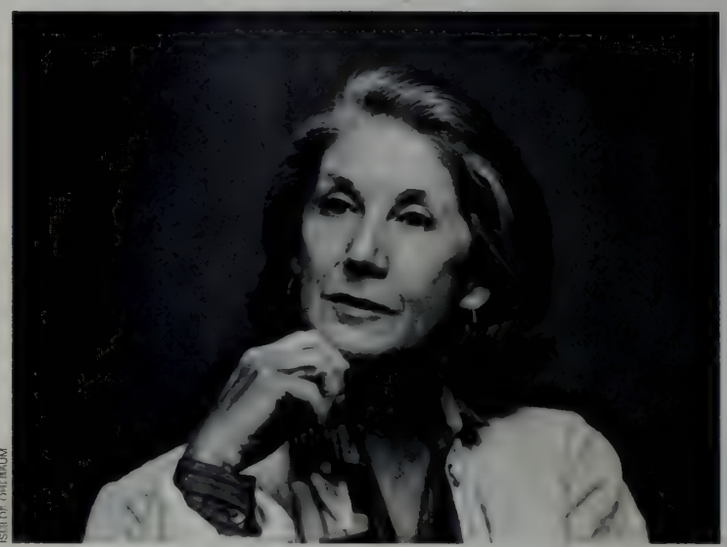
Myself, of course. This was an autobiographical novel—my only one—aptly titled, with a quotation from Yeats, *The*

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ISSEY MIYAKE
EAU DE TOILETTE
L'EAU D'ISSEY
POUR HOMME
ISSEY MIYAKE
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THE FACE OF HOME
continued from page 32

Lying Days. I "wrote them out," those days, with that first book; rejected that my place was determined irrevocably in the form of that kind of society. I began to have a different sense of place, not confined to the scents, sounds and shapes I enjoyed voluptuously, but combining with the particular human phenomena that the order of life there created: myself one of the guinea pigs who had woken up to the laboratory and discharged herself from the social engineering experiment.

The years went by, the manscape changed. In the mining town secondary industry closed the horizon with the haphazard of factory architecture; modest skyscrapers were built, apeing the corporate headquarters after Bauhaus, Mies van der Rohe or Corbusier risen in the real city, Johannesburg. The splendid towers of headgear above the mine shafts became gaunt monuments to mines that were worked-out or no longer profitable in relation to their productivity and the gold price on world markets.

I had long escaped, as small-town individuals do, to the city, believing a cosmopolitanism exists there that will not only know the answers to existential doubts that never come up in small-town chatter, but also will bring thrilling confrontation with undreamt-of ideas. How did my favourite line from Auden go?—"New styles of architecture, a change of heart." Well—the new style of architecture was an apartment in an egg-box building, and the change of heart (if one can flatter with an ethical motivation the pragmatism with which a minority in power eventually comes to realize it is time to make a deal in a struggle its guns haven't the moral force to win) took decades to evidence itself. On the steps of the City Hall—a stolid piece of domed and pillared architecture in the colonial-classical style of Lutyens in imperial India as well as in South Africa—the Communist Party, which was the only political formation that admitted blacks to membership, held meetings. Other groups marched the streets in protest against racist legislation and restriction of press freedom which were being extended with every session of Parliament. On one of those demonstrations in which I took part, men lunching in a gentlemen's club came out on the balcony and threw eggs (demanded from black workers in the kitchens, evidently) at us. Lookers-on laughed, and so did we; laughter is the best defence against spattered yolk, albumen and indignity.

But the incident was symbolic of the city through the decades of the fifties, sixties and seventies; while thousands of blacks and some whites who joined them in their struggle for freedom were spending years of their lives in prison, detention, exile, or in the guerilla liberation army based outside our country and operating underground within it, the city was still run by an all-white municipality as if it were a white men's club with blacks allowed in only to serve and to keep the streets clean for the white members of the community.

The 1990s.

So much has changed now, perhaps the Gregorian calendar, the old measure of days and years, needs to go: We should begin again, declare our own kind of Brumaire.

I wonder if any other city in the world has been transformed as dramatically as Johannesburg in a short span of less than five years? Certainly I know no other city on the African continent that dashingly accommodates two totally different kinds of development simultaneously, two aesthetic elements that make up a physical sense of place. Down on the ground, in the streets, the city is a vast African market, another Lagos or Accra, the air spicily fatty with the odour of frying sausages, the sidewalks taken up with venders of everything portable and edible; and you can have your shoes resoled or your hair cut right there, if you pause. The crenellation of skyline above belongs

continued on page 36

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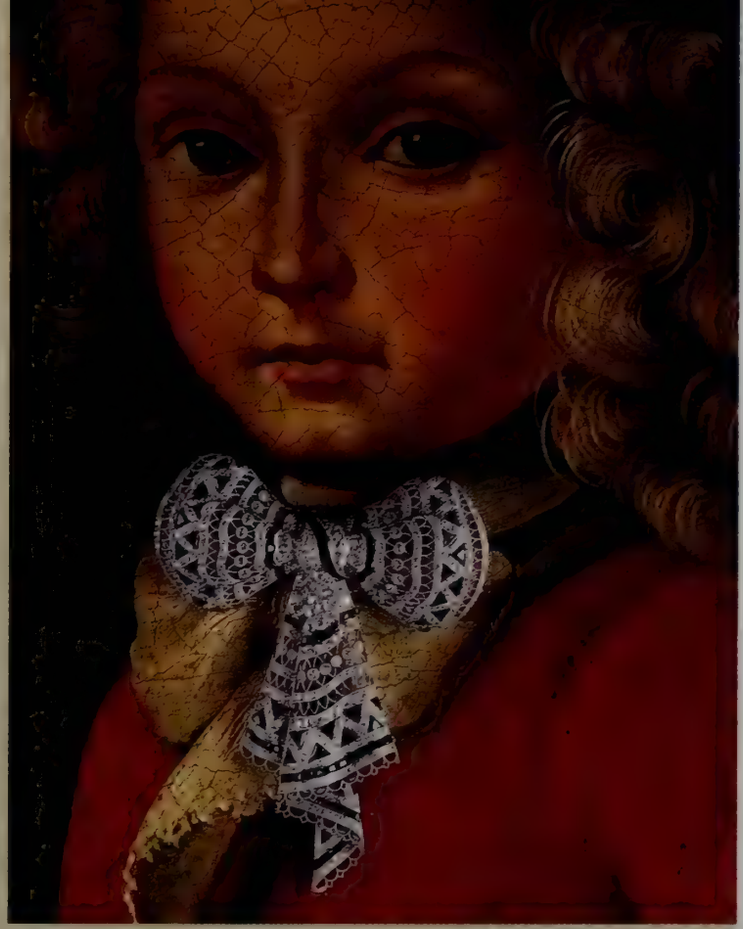
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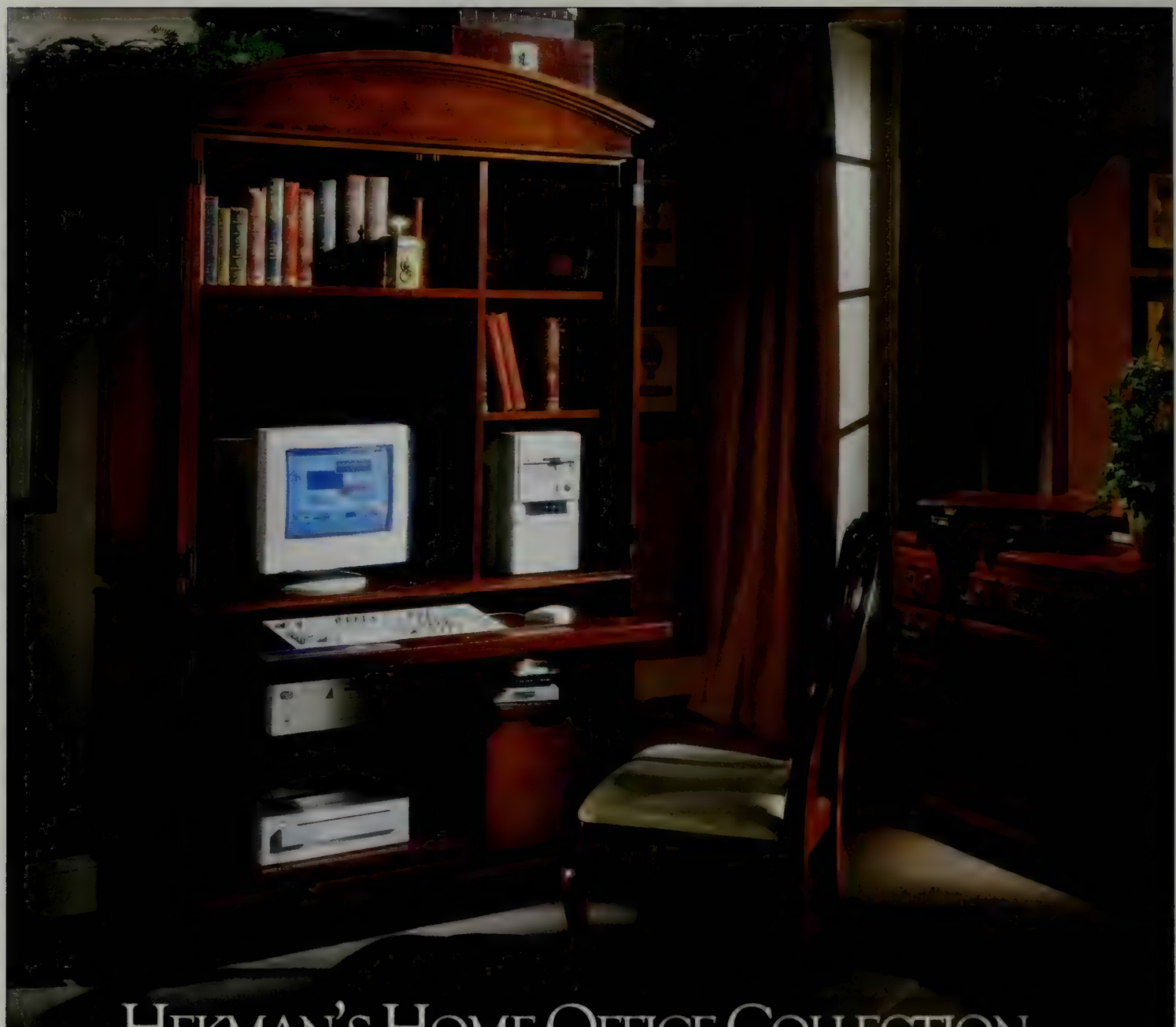
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to another aesthetic—and seems determined to keep up with its fashions, sometimes to ironic effect. The glass-skinned high rises I like so much because they are the megamirrors of both restless city life and the treetops, clouds, changing colours chameleon-like with the shifting glance of the travelling sun, are being outnumbered. The reflection in the mirror is déjà vu. It is being replaced by complexes with Futurist superstructures that seem to come out of Italian paintings of the thirties, but also by giant dollhouse malls bearing Postmodern twiddly valances and turrets which echo the early Frontier-style buildings that featured such embellishments and were demolished to make way for the Bauhaus–Mies van der Rohe–Corbusier period now being demolished for the Postmodern . . . Nostalgia? If so, it does not express the sense of this place, now. Who's looking back? Perhaps the "new styles of architecture" appropriate to the down-to-earth present are only humbly the kinds of structures that could best provide roof and walls for the thousands of our people existing in the plastic-and-cardboard of squatter camps.

The face of home.

It has changed, in detail, many times in my twentieth-century lifetime since the image of the face with two bow-window eyes, a stoep nose and mouth. But the definitive, the grand experience surely happened when I came back to South Africa in December last year after two months at Harvard and found that the province where the mining town stands, the very region in which I was born, the old apartheid Transvaal, was no longer; was itself reborn, reconstituted, renamed in a transformed South Africa. I had come back to Gauteng; it means "place of gold." I was born in that place, but it is only now that I can feel undivided identity with it, the place where my colour doesn't matter, where I have no rights denied others. Such a place is the only real face of home. □


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AD TRAVELS: BALINESE BOUNTY

DISCOVERING INDONESIAN ART AND ANTIQUES WITH LINDA GARLAND

By Carol Lutfy



PHOTOGRAPHY TIM STREET-PORTER

"The Balinese are renowned for their exquisite crafts," says interior designer Linda Garland (above), who has lived on the Indonesian island for 20 years.

"Bali is a designer's dreamland," says Garland.





ABOVE: One of the buildings on Garland's estate in Ubud houses her Environmental Bamboo Foundation and her interior design showroom, which features fabrics and furnishings she creates based on traditional motifs from Bali and Java. LEFT: The dolls displayed in the shop are musical puppets. "They were carved out of driftwood by an old priest."

With rice paddies tripping down hillsides and silvery beaches trimming its shores, Bali is blessed with a natural splendor that has also enriched its cultural life. Aided by fertile land and a cooperative climate, the inhabitants of this lush Indonesian island have long enjoyed the leisure time to incorporate the arts into their everyday routines. Soapstone sculptures might grace their gardens, while wood carvings would adorn their front doors. Intricate sarongs were handwoven for festivals, and silver objects were offered to the gods.

The result is an artistically adept population—and a diverse and thriving crafts tradition in which painting, sculpture, wood carving and weaving remain vital art forms today. "Bali is a designer's dreamland," says Linda Garland. "Techniques lost in Europe in the 1800s have survived here because of Bali's isolation. The level of craftsmanship is superb."

It has been twenty years since the Irish-born designer first arrived in Bali. She has built an international following by combining expertise in traditional Balinese arts with a passion for protecting the environment. The latter inspired her to establish the Environmental Bamboo Foundation, which promotes the plant as a viable tropical forest resource.

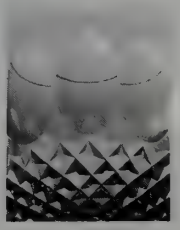
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continued from page 40

Garland has personally worked in forty different craft media—from textile design to wooden furniture—enhancing Balinese technical know-how with a singular sense of style. Where Bali can be baroque, she is natural and understated: Her simple, open-air bamboo structures and crisp, uncluttered interiors are as much indebted to the nuances of nature as they are to traditional Balinese design.

Garland lives on a flowing estate in Ubud, Bali's thriving cultural capital, ringed by rice paddies, stately volcanoes and plains of alang-alang (see *Architectural Digest*, March 1994). Her interior design showroom is also located there and carries many of her signature creations. Offerings include a series of contemporary blue-and-white batiks made with traditional Javanese techniques; embroidered white-on-white bed linens; bamboo-and-silver tableware; bamboo furniture; and needlepoints that borrow from the batik sarongs of Surakarta in Java. "I like to think that new outlets help to keep old craft techniques alive," she says.





ABOVE: "Planet C in Jimbaran's Inter-Continental Resort has a wonderful assortment of natural-material accessories," says Garland. BELOW: "The soul of Indonesian art is reflected by the pieces at the Four Seasons Resort gallery in Jimbaran."





TOP: Garland looks at silver objects with artisan John Hardy at his studio, the John Hardy Collection Boardroom. "Finishing silver by hand is a ritual," he says. ABOVE: Aged coconut bowls with granules of silver inserted into and around their rims are arranged on a cupboard shelf.

The designer was one of a generation of Westerners who, drawn to the richness and diversity of Balinese culture, decided to settle there in the mid-seventies. Many of these long-timers have since become specialists in Indonesian art and culture. Others have used the island—with its skillful craftspeople—as a laboratory for experimenting with design. Along with a handful of Balinese dealers, they make up the small cadre of experts whom Garland turns to

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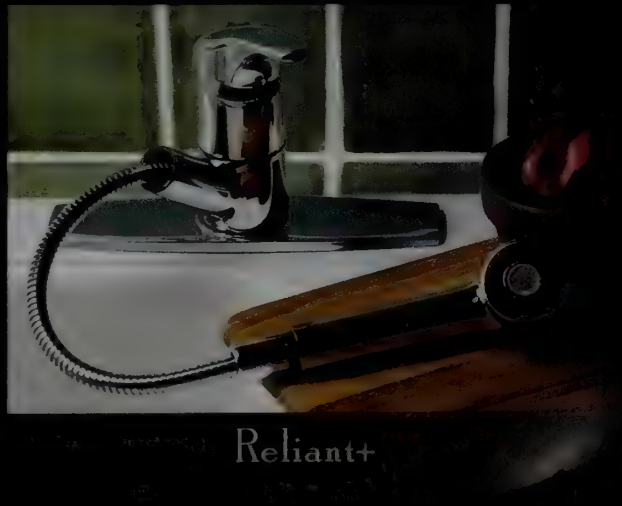
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DISCOVERING INDONESIAN ART AND ANTIQUES WITH LINDA GARLAND
continued from page 42

in developing ideas for her interiors. "These are the places where I go and know I will say, 'Yes! I've found something beautiful,' " she notes.

An hour-long ride from Garland's showroom in Ubud through the silversmithing town of Celuk and Bali's bustling capital of Denpasar takes one to the boutique at the Four Seasons Resort—what she calls "the best one-stop shopping on the island." Located in Jimbaran, a crescent of white sand and turquoise sea on Bali's southwestern coast,





LEFT: Linda Garland and Tjan Hong An admire a wood sculpture from Kalimantan in the garden of his gallery, Polos, in Legian. "An exhibits the most amazing antiques." ABOVE: A rough-hewn country daybed and a food safe, both from central Java, are among the selections in the showroom.

the shop is characterized by a wide breadth of objects, moderate prices and a great sense of style.

Divided into boutique and art gallery, it is run by consultants Jane Hawkins and Bruce Carpenter, both of whom were lured to Bali in pursuit of its craft tradition about twenty years ago. Hawkins first journeyed to Bali in search of a fabric she had seen a fellow customer wearing at Henri Bendel in New York. She found it and then quickly made a niche for herself in the island's craft community. Blending a keen Western eye with native talent, she has coordinated the production of textiles since the mid-seventies and pottery and other crafts since the early nineties.

"The Balinese are Renaissance people," she says. "They're painters, weavers, wood carvers; they can sculpt stone, and they can fix the electricity. For a Western designer with original ideas, the possibilities are endless."

The boutique reflects this kind of diversity, featuring Papitoto, an eye-catching line of contemporary pottery made of Lombok clay, painted with gold leaf and decorated with silver and brass ornaments. There are also colorful batik-covered boxes and picture frames and contemporary silk sarongs.

Considerably more exotic, the gallery at the Four Seasons shop offers fine contemporary crafts and antiques that

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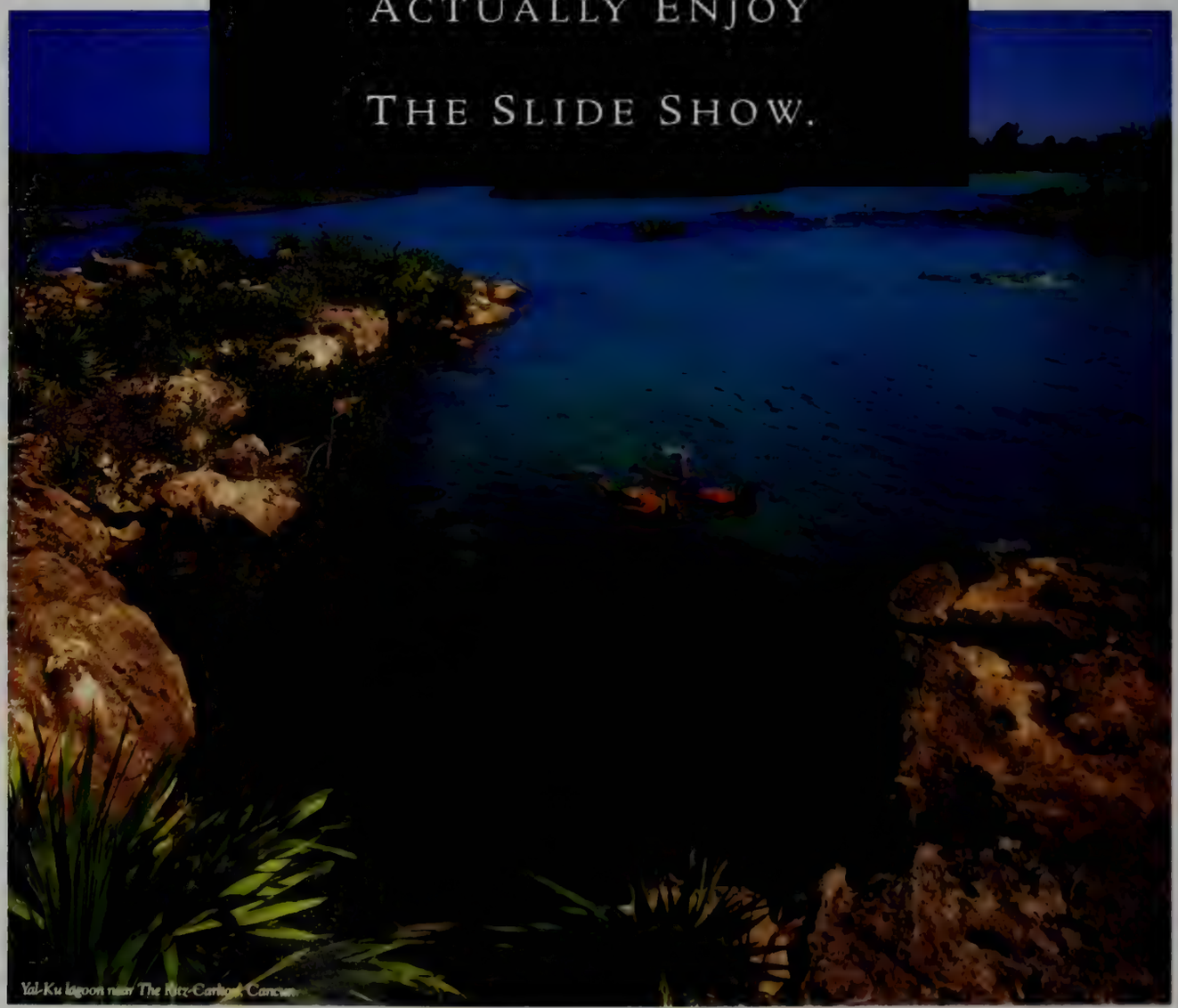
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DISCOVERING INDONESIAN ART AND ANTIQUES WITH LINDA GARLAND
continued from page 46



"The Agung Rai Museum of Art in Peliatan has seven rooms featuring paintings from the seventeenth century onward by Balinese and other Indonesian artists as well as by foreign artists who have been inspired by Bali," says Garland, holding a small piece by Ubud artist Teja. She and Rai discuss a work by Nyoman Darmana.



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Balinese and Indonesian painting

Carpenter tracks down on regular sojourns throughout the Indonesian archipelago. "Indonesian art is the last great art to receive the attention that it deserves," he says. "It's been overshadowed for too long by its more puissant neighbors, India and China."

Among the gallery's most spectacular offerings—and best buys—is its wide variety of textiles, ranging from vivid Javanese batiks and bold Sumba ikat fabrics to intricate gold- and silver-woven *songket* ceremonial sarongs and decorative hand-painted *prada* cloths. Garland has purchased several Sumba and Toraja textiles from Carpenter. "The motifs from these islands are large and geometric enough to adapt to a Western-style interior without

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DISCOVERING INDONESIAN ART AND ANTIQUES WITH LINDA GARLAND
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seeming too Oriental," she points out.

The Four Seasons shop also carries a few handwrought silver objects by John Hardy, one of the island's most prominent home accessory designers. "He sells most of his pieces in stores all around the world, but not on Bali, surprisingly," says Garland. Hardy's assortment of finely crafted products—including bowls, trays, tea sets, champagne buckets, candlesticks and goblets—borrows both from Bali's long silversmithing tradition and from the local philosophy about family life. (He has also recently completed a line of bamboo-and-silver tableware with Garland.)

"In Bali, the house is all about celebration," he says. "It's normal to have ritual artifacts that you use and pass down and that stay in the family for over two hundred years. In the same way, I've conceived my line of accessories as what I like to call heirlooms for the future."

Hardy prides himself on helping to keep Balinese craft traditions alive by putting a contemporary spin on them. Typically, he works with a few silversmithing families throughout the island, each one renowned for a different technique, such as granulation, weaving or hammering. These include craftspeople from the village of Kamasan near the ancient Balinese town of KlungKung. "We're learning centuries-old techniques and making them new," he says.

Like Hardy, Carlo Pessina is, by his own account, "indebted to the high quality of Balinese craftsmanship" for the success of his designs. Founder of the furniture and accessories company Kasmil Kosmos, Pessina works with coconuts, bamboo and other fibers to create a rainbow of veneers that vary in hue from blond to burnt sienna—and in pattern from plain to Escher-esque geometry. "Carlo was the first designer in Bali to combine high-tech production methods with Indonesian materials," Garland says.

Ranging from wall paneling and dining sets to end tables and serving trays, Pessina's line of merchandise is driven by a desire to protect the environment. "I looked and looked for a natural material that was recyclable," the Italian-born former advertising executive recalls. "Finally I came up with the idea of using coconut eight years ago, and everybody said, 'Yuk! That'll look so cheap.' "

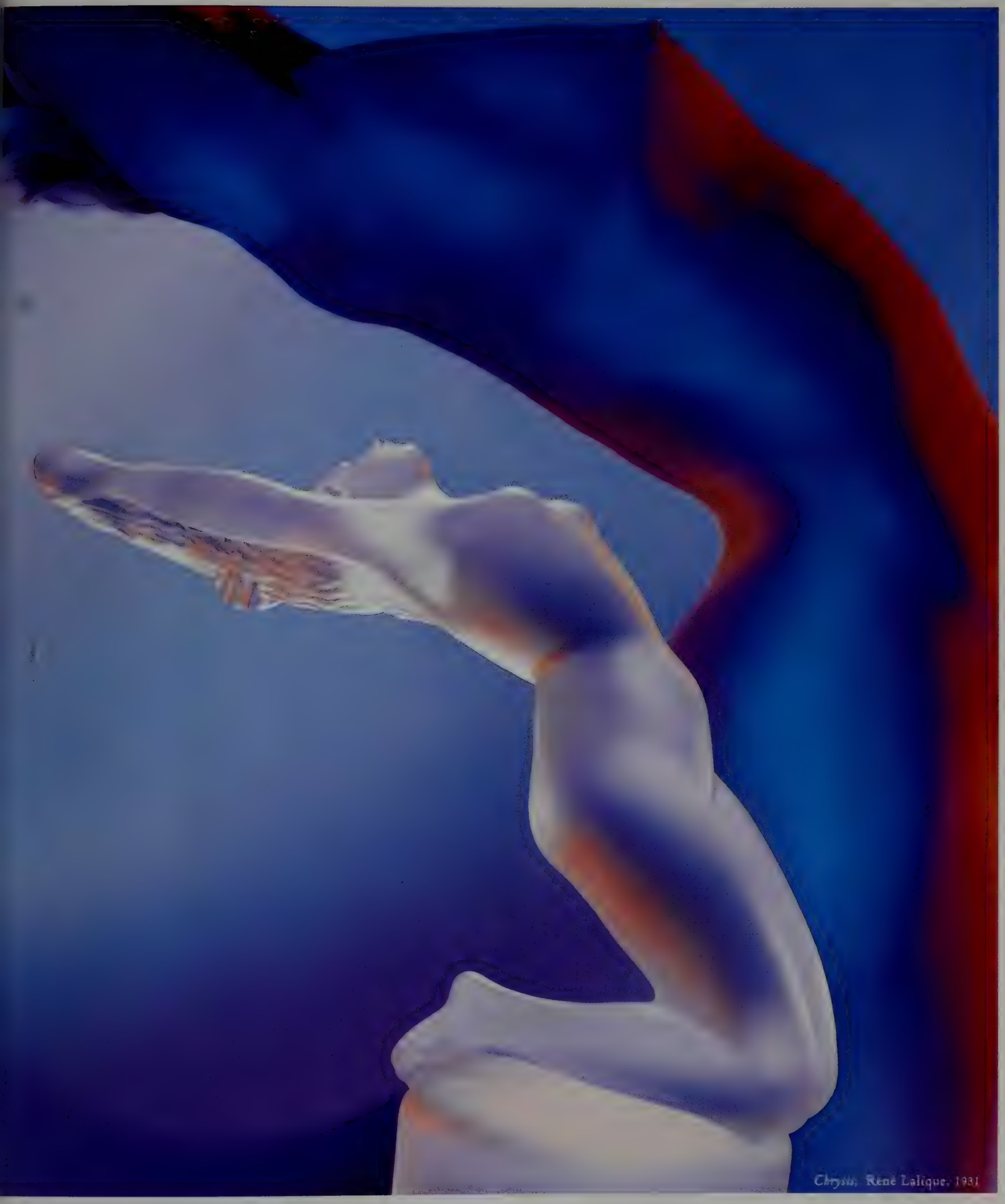
They were wrong. Pessina, who owns the shop Planet C at the Inter-Continental Hotel in Jimbaran, has become a hot property in Bali's local industrial design field. Not only does he claim some of Asia's biggest hotels among his clients, his work has kicked off a craze in exploring the coconut's creative potential.

Western designers such as Pessina are invaluable sources for Garland, but she also frequents the shops of two Balinese dealers in Indonesian antiques and art. She describes Polos, one of the island's finest antiques troves, as "a secret place with an intoxicating collection of pieces from all over Indonesia." It is located in Legian, a sprawling seaside suburb of Bali's flourishing tourist hub, Kuta Beach, about a fifteen-minute drive north of Jimbaran.

> "The Balinese are Renaissance people. They're painters, weavers, wood carvers; they sculpt stone."

Polos is run by Tjan Hong An, who got his start in the business when he was in junior high school. "Other kids collected coins or stamps, but I collected krises," he says, referring to the ornamented Balinese dagger. "There were some incredible things on the

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DISCOVERING INDONESIAN ART AND ANTIQUES WITH LINDA GARLAND

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market from Lombok at that time. Eventually I branched out into masks and statues."

But An adds that "the good buys are usually in decorative objects" these days. This accounts for his growing emphasis on Indonesian furniture: teak daybeds from central Java, painted headboards from Madura, ceiling doors from Timor. Along with musical instruments, wood carvings and excavated pots, most of the furniture at Polos is displayed in a garden behind the shop where it is possible to sit back and take in the visual lushness.

Like many other shops on the island, Polos sometimes offers a 10 percent discount for significant purchases made in cash. (This is not true everywhere; a good rule of thumb is that it never hurts to ask, but it doesn't help to pester.) Among Garland's recent purchases were a collection of masks from Sumatra and an oversize Chinese altar table from Java. "An is one of Bali's pioneers in the antiques business," she says. "His single greatest asset is an extraordinary eye."

In the domain of fine art and painting, Agung Rai has played a similarly dynamic role. He began selling Balinese paintings at the age of fifteen, eventually opening up a small gallery in 1978 in his hometown of Peliatan, a peaceful outpost for painters and wood carvers just outside of Ubud, which is itself a magnet for painters and dancers.

Today the Agung Rai Museum of Art comprises seven galleries within a sprawling complex of attractive Balinese-style buildings and gardens. "Agung Rai has Bali's largest selection of paintings from all over Indonesia," Garland says.

At forty, Rai describes himself as a frustrated painter who turned to art dealing only after conceding that he was not good enough to make it. "There was no harmony between my hand and my heart," he says. His gallery combines masterpieces from his private collection, such as I Gusti Nyoman Lempad's *Traditional Dancing Lessons* (1950), with oil paintings by Balinese artists, including Nyoman Gunarsa, Wayan Gedot and Nyoman Meja, and watercolors by Western painters, such as American artist Allison Christie. "Bali doesn't belong just to Balinese people anymore," he says. "It's an island of the world."

Despite its increasingly cosmopolitan profile, however, Bali has not lost its other charms. "This is one of the few places in the world where you can stay in a four-star hotel at night," Linda Garland says, "chance upon an ancient festival in the morning and pass your afternoon looking at art objects that have been made the same way for the last hundred years." □

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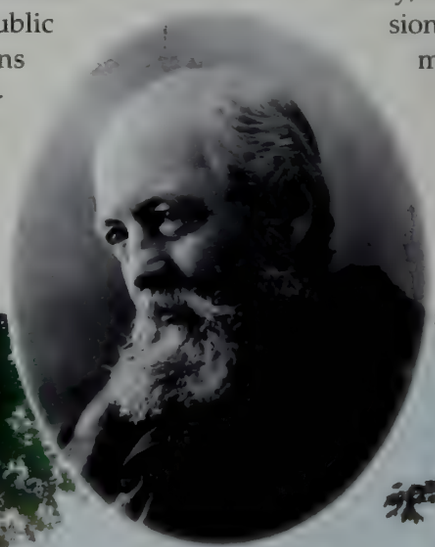
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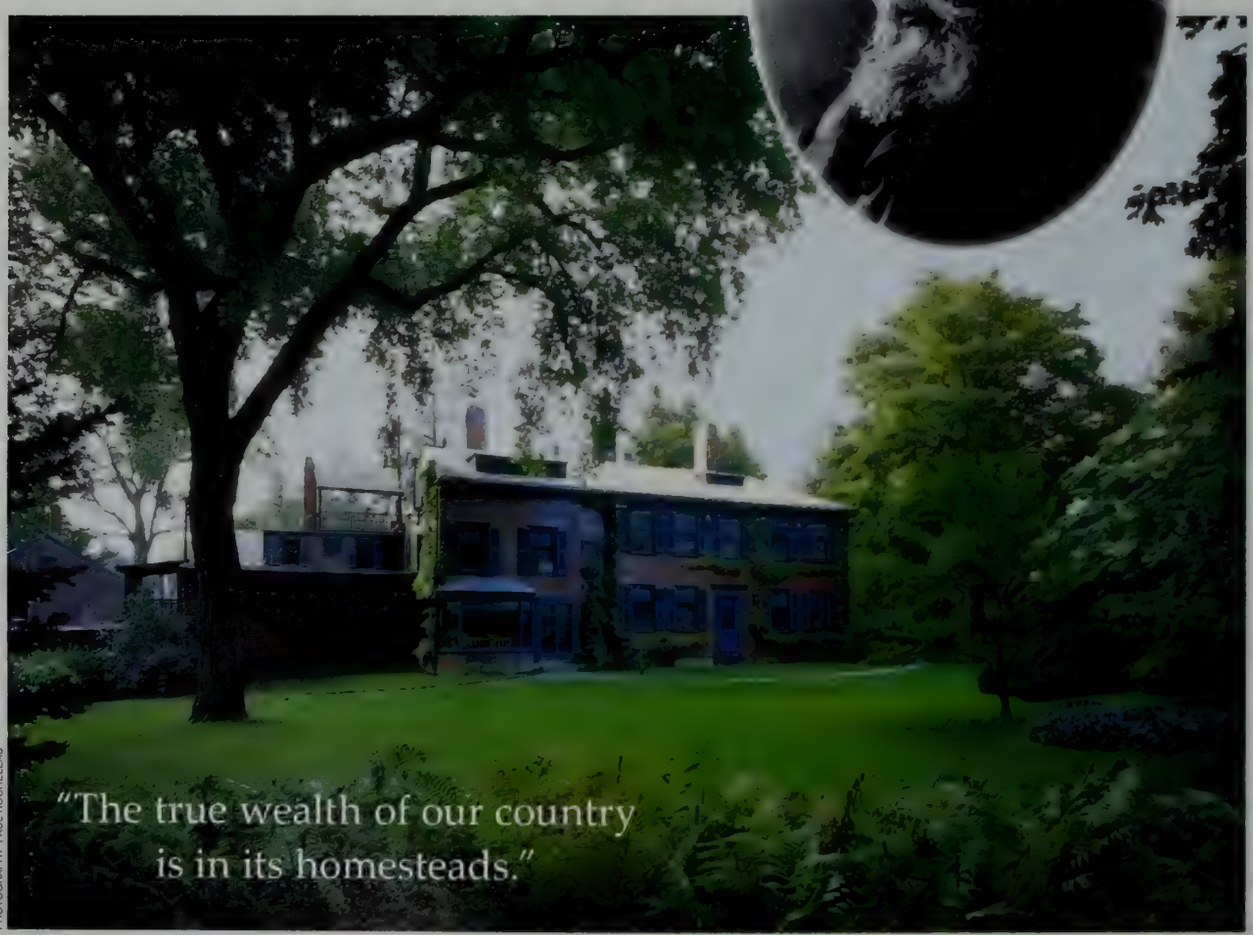
THE GREAT PUBLIC PARK DESIGNER'S RESIDENTIAL PHILOSOPHIES

By Charles Beveridge and Paul Rocheleau

The great landscape architect Frederick Law Olmsted (1822–1903) is renowned for his public commissions, which included New York's Central Park as well as park systems throughout the United States. But private commissions were an important component of his work and his ideas about what landscape architecture could contribute to American life. The following excerpt is from the book *Frederick Law Olmsted: Designing the American Landscape* by Charles Beveridge and Paul Rocheleau. Copyright © Charles Beveridge and Paul Rocheleau, October 1995. Published by arrangement with Rizzoli International Publications, New York.

An important goal in the suburban communities that Frederick Law Olmsted designed was the fostering of domesticity. The community provided the public setting and the means of going and coming from the family "homestead," but of even greater concern was the setting to be created within the bounds of the home. This concern was an expression of values that Olmsted had worked out before the end of the Civil War. From the time that he became a gentleman farmer in 1848, he set himself the task of promoting domesticity; and when he had occasion to examine his beliefs more carefully while in California, he decided that domesticity was the finest and truest expression of civilization. As





PHOTOGRAPHY PAUL ROCHELEAU

By creating a "secluded peacefulness and tranquillity," landscape architect Frederick Law Olmsted (top, circa 1890) believed, his domestic commissions could favorably influence people's lives. ABOVE: Olmsted covered his Brookline, Massachusetts, house, Fairsted, with vines and creepers to blur the lines of the architecture and merge it with its setting.

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THE GREAT PUBLIC PARK DESIGNER'S RESIDENTIAL PHILOSOPHIES

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A BLAKE GARDNER

RIGHT: Olmsted designed the curving terrace at Moraine Farm in Beverly, Massachusetts, to push the house out toward the lake. The garden below the ten-foot wall was planted "with ferns and perennials seen among groups of low trees which . . . appear to advantage when looked down upon," he wrote.

BELOW: The garden pavilion on the property was "not a mere shelter but a useful room." BELOW RIGHT: Realizing the flower garden would contain "a class of perennials which . . . are apt to appear disorderly," he located it below the pavilion and out of sight of the rest of the grounds.





he wrote Henry Bellows while at Mariposa, he felt that the chief sign of civilization, as opposed to the barbarism that he found on the California frontier, was the desire to have "the enjoyment, the comfort, the tranquillity, the morality and the permanent furnishings, interior and exterior, of a home." When he began planning the campus of the College of California at Berkeley in 1865, he asserted that "manifestations of refined domestic life" were "unquestionably the ripest and best fruits of civilization."

Olmsted intended that the more openly built city would make possible a kind of domesticity superior to anything before achieved in America. He hoped particularly that Americans would begin to make the outdoors more a part of their household. Early in his career he had seen how much more the English and Germans lived in the open air than did his country folk. His book on England praised this tendency, and he wrote Andrew Jackson Downing soon after his return that he was pleased by the "social outdoor life" he observed in Germany. As a landscape architect he later called for an extension of the traditional concept of the boundaries of the household to include the grounds around it and urged that all residences have a variety of "attractive open-air apartments" that would enable the residents to move many of their domestic activities outdoors.

He favored small yards or patios

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Congratulations to all the winners of the 1995 Chrysler Award of Innovation in Design.



THE GREAT PUBLIC PARK DESIGNER'S RESIDENTIAL PHILOSOPHIES
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LEFT: The Ames gate lodge in North Easton, Massachusetts, was one of several collaborations with architect H. H. Richardson. Olmsted once said that they used a rough stone surface "because the beauty of the designed sheets of foliage is thought to be better exhibited."

connected with the kitchen, parlor and dining room of the house, while farther away he sought to provide other spaces to meet a variety of needs: "There should be turf on which young children can walk, and fall without injury, on which young girls can romp without soiling their dresses," he wrote. "There should be a dry walk for damp weather, a sheltered walk for windy weather, and a sheltered sitting place for conversation, needlework, reading, teaching and meditation." Without such outdoor spaces, he warned, the inhabitants of even well-built houses would be "almost certain, before many years, to be much troubled with languor, dullness of perceptions, nervous debility or distinct nervous diseases." A house that did not have such outdoor apartments could not adequately counteract the nervous tension and strain of urban life, which made the more open city form so necessary.

There were social as well as sanitary reasons for such a redefinition of the home and of domestic life, since it would make the former far more attractive and effective as a center of social activity. It would counteract the tendency of city dwellers to be drawn into unsocial and unhealthy leisure-time activities. Deprived of domestic alternatives, they developed "a disposition to indulge in unhealthy excitements, to depraved imaginations and appetites, and frequently to habits of dissipation." To counteract these reversions to barbarism caused by the stress of urban life and the failure to develop social institutions to deal with the problem, the home was to be the place where leisure activities of an improving and civilizing sort would occur.

> Gardening would lessen the temptation to use leisure time for vicious pursuits.

At the same time the residents would improve their own taste by exercising the aesthetic discrimination that embellishment of a house and grounds would require. They would provide a demonstration of Olmsted's dictum that the "true and last and only safe measure" of prosperity in the United States was the extent of "the willingness of the people to expend study and labor with reference to delicate distinctions in matters of form and color." For the same reason he declared that "the true wealth of our country is in its homesteads. The rest is mainly rubbish, the more barbarous for the deceitful glaze which much of it has." Not only would the proliferation of domestic garden art enhance taste and achieve a fuller degree of civilization in America, it would also realize the promise of gardening as the most democratic of the fine arts. It was the art, Olmsted believed, that people of limited education could most successfully pursue—the one most readily available to the mass of society. As he observed in one of his writings on the subject:

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THE GREAT PUBLIC PARK DESIGNER'S RESIDENTIAL PHILOSOPHIES

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In none of the arts as surely as in gardening can a man of moderately poetic temperament, moderate capacity of study, moderate command of time for the purpose, produce works of a distinctive character that shall be thoroughly respectable. The effort which it has already cost some millions of Americans to obtain a wretchedly small degree of success in versifying, music, acting, drawing, painting, carving, embroidering, or a hundred of the smaller decorative arts, if it had been given to study in gardening would have secured a distinguished success.

The prospect that many Americans would learn to practice gardening in a tasteful and creative way was one of Olmsted's fondest hopes, and it formed the basis of his designs for family homesteads. Such a development would be good in what it led Americans to reject as well as in what it taught them to value. It would lead them away from extravagant display and the tasteless, brash materialism that such display involved, since gardening had "little drift to prodigality, pride of purse, venom of competition, bigotry or any other form of intemperance." It would also lessen the temptation to use leisure time for vicious pursuits: "It is little liable to lead to debasing associations," he wrote; "it fosters delicacy of perception and of sentiment, strengthens family ties and feeds the roots of patriotism." Domestic garden art, in short, would be a means by which the new suburban yeomanry would acquire the "mental and moral capital of gentlemen."

Olmsted considered one acre a minimum for the grounds of a free-standing house. Still, the rules of composition and subordination of detail to overall effect that governed his park designs were equally applicable to the limited grounds of a family home. He made this clear in the few articles that he wrote for the periodical *Garden and Forest* on planning small suburban lots. In "Plan for a Small Homestead," which described a property in East Greenwich, Rhode Island, he stated that the first concern was to heighten the fine distant view from the house by planting a foreground of dark foliage.

As a result, he instructed, "the light gray and yellowish greens of the woods of the river bottom . . . will appear of a more delicate and tender quality, and the grassy hills beyond more mysteriously indistinct, far away, unsubstantial and dreamy." Such an approach would achieve the "indefiniteness of edge" that Olmsted saw as an integral part of scenery; at the same time it enhanced the mystery of the scene and increased the apparent extent of space involved. In this instance the plantings near the building should be of a "complementary or antithetical character." The owner should not "provide a series of objects the interest of which would be most enjoyed if each was placed on a separate pedestal." No matter how small the space, there must be the basic element of design, of subordination of detail to a coherent whole. In this article, Olmsted offered a classic approach to producing landscape beauty in a limited space:

> Gardening "fosters delicacy of perception and of sentiment."

It may be accomplished by so bringing together materials of varied graceful forms and pleasing tints that they will intimately mingle, and this with such intricate play of light and shade, that the whole body of them is under close observation, the eye is not drawn to dwell upon, nor the mind be occupied with, details. In a small place much cut up . . . a comparative subordination, even to obscurity, of details . . . is much more conducive to a quiescent and cheerfully musing state of mind than the presentation of objects of specific admiration.

This was the message that Olmsted continually provided to his residential clients. To the owner of a home in Brookline he noted that he was proposing a large variety of trees for a limited space; but, he observed, "they are carefully graded to avoid abrupt contrasts and the gradual transition of tone and texture will be agreeable."

The clearest test for a designer's doctrines concerning residential grounds is how he treats his own home, and Olmsted's design for the backyard of his row house at 209 West Forty-sixth Street in Manhattan during the 1870s was certainly a challenge. Yet the recollections of his son Frederick Law Olmsted, Jr., indicate that he indeed followed his own precepts even in so restricted a space. In order to create a perspective effect and sense of distance, Olmsted designed a paved area in the center of the yard that narrowed as it approached the back fence. This made the yard seem longer than it was. He then created the variety of foliage and play of light and shadow that he so valued: "The planting space at the rear of the lot was much broader than was possible along the sides," his son recollected. "It was enough, with the small scale of many of the plants that were used, to give some suggestion of mystery and depth." This rich planting effect and the open center of the yard were in striking contrast to the neighbors' "conventional arrangement of a narrow bed against each fence with a narrow flagstone path next to it, the center being occupied by a foot-worn grass plot with four clothes poles at the corners."

Part of Olmsted's hope for his kind of gardening was that it would bring variety to the deadening sameness that he found in most residential grounds. This concern was of long standing. While still a gentleman farmer he had embraced John Ruskin's teachings on the subject. In his book of English travels of 1852 Olmsted exclaimed, "I think, with Ruskin, it is a pity that every man's house cannot be

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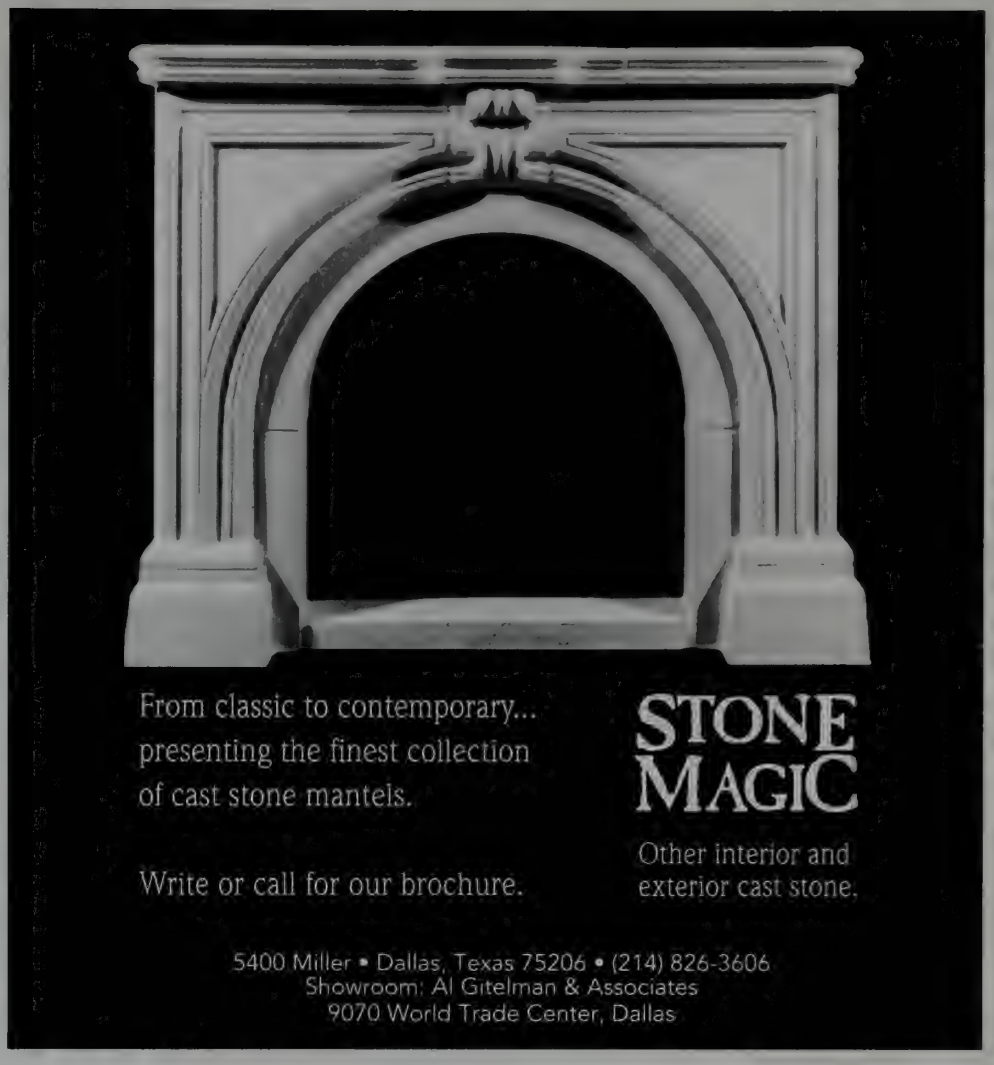
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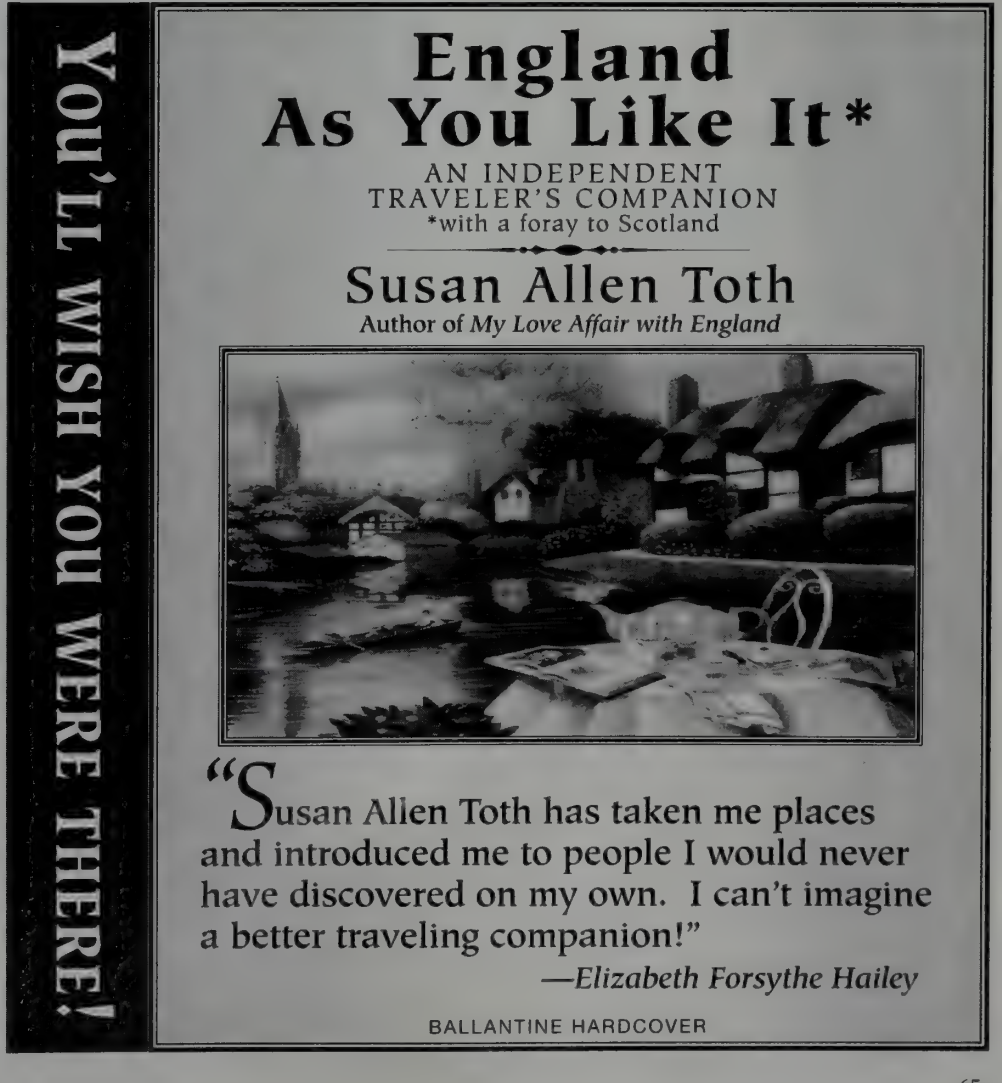
really his own, and that he cannot make all that is true, beautiful, and good in his own character, tastes, pursuits, and history manifest in it."

At the same time Olmsted wanted the grounds of homesteads to improve the taste of their residents. In order for this to occur, they must succeed in producing what he called "positive beauty." The key to this beauty was delicacy and a sensitivity to subtle gradations of color, texture and form. An essential element was "gradual transition of tone and texture," as he expressed it to his Brookline neighbor R. J. Goddard. Such beauty, he said, was "beauty which is good in itself and not beauty the good of which is dependent on its fitness for or expression of something else that is good, as light, air, warmth, and so on."

Accordingly, there was no place in Olmsted's designs for personal tastes and idiosyncrasies that intruded on unity of design, delicacy and "positive beauty." Yet problems with recalcitrant clients bent on expressing their own preferences frequently occurred. "I design with a view to a passage of quietly composed, soft, subdued pensive character," he complained, "come back in a year and find—destruction; why? 'My wife is so fond of roses' . . . 'I had a present of some large Norway Spruces' . . . 'I have a weakness for white birch trees—there was one in my father's yard when I was a boy.' "

Olmsted took great pains in working out his designs for homesteads, devising solutions that would function well, ensure healthful surroundings and provide "positive beauty." He sought to learn his clients' wishes and needs, but his plans often involved considerations of sanitation, psychology and aesthetics that went beyond their experience and understanding. Once a client accepted a design, Olmsted expected to be free to carry it out in all particulars. As he informed one client who strayed from his design, "I am a designer, which I should not be if I did not know better than anyone else what is and what is not essential in my designing." □





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MARGARET MACDONALD'S TRIPTYCH RESURFACES AFTER FIFTY YEARS

By Nicholas Fox Weber



EDITH JEKEL

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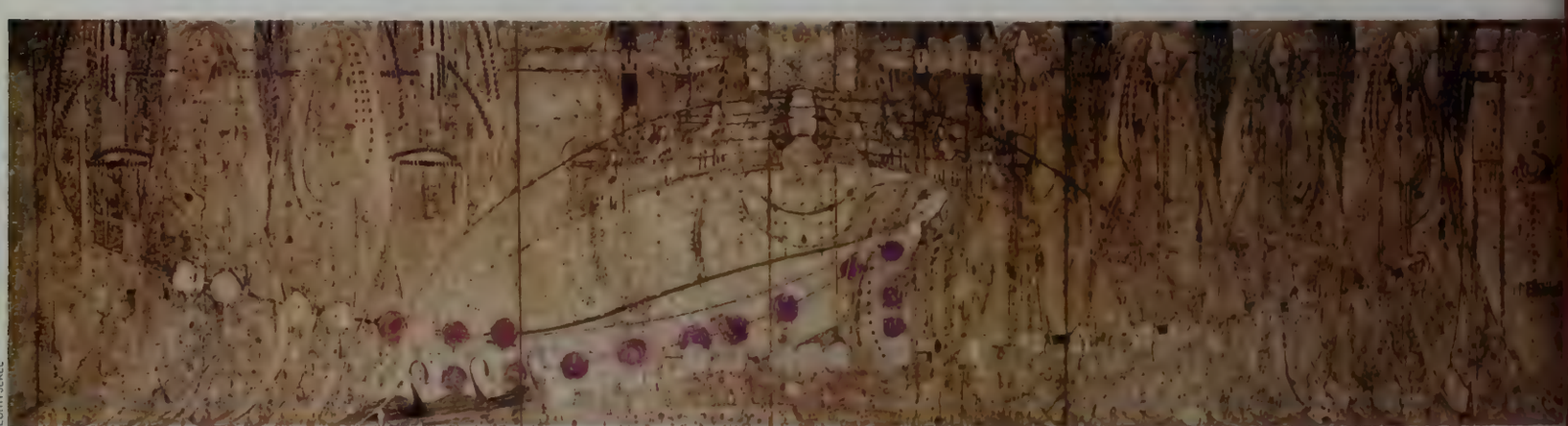
A 1906 Art Nouveau frieze by Margaret Macdonald—made for a Viennese music room designed by her husband, Charles Rennie Mackintosh—was recently rediscovered and restored after 50 years of concealment. BELOW: The three panels, each measuring 60 by 79 inches, illustrate a scene from Maurice Maeterlinck's play *The Seven Princesses.* Details (clockwise from left) reveal the mother-of-pearl and semiprecious stones that were inlaid into the impastoed gesso surface.

For years, all the definitive sources declared that every trace of Charles Rennie Mackintosh's only major Continental commission—the turn-of-the-century music room in the Viennese house of Fritz Waerndorfer—had disappeared long ago. The pioneering Scottish architect's total scheme and furnishings, as well as the large frieze by his wife and fellow member of the Glasgow Four, Margaret Macdonald, would be known to mankind only through faded sketches and written descriptions.

But in 1990, in the course of renovation work at Vienna's Museum for Applied Art, an astounding discovery was made. Behind a partition wall and a large chest—concealed in the dark since the Nazi era—was a wooden crate. And stacked inside the crate were the three panels of Margaret Macdonald's remarkable frieze, in many ways the focal point of the Waerndorfer music room: a ravishing illustration based on a scene from Maurice Maeterlinck's play *The Seven Princesses.* Now this resurrect-



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continued on page 70



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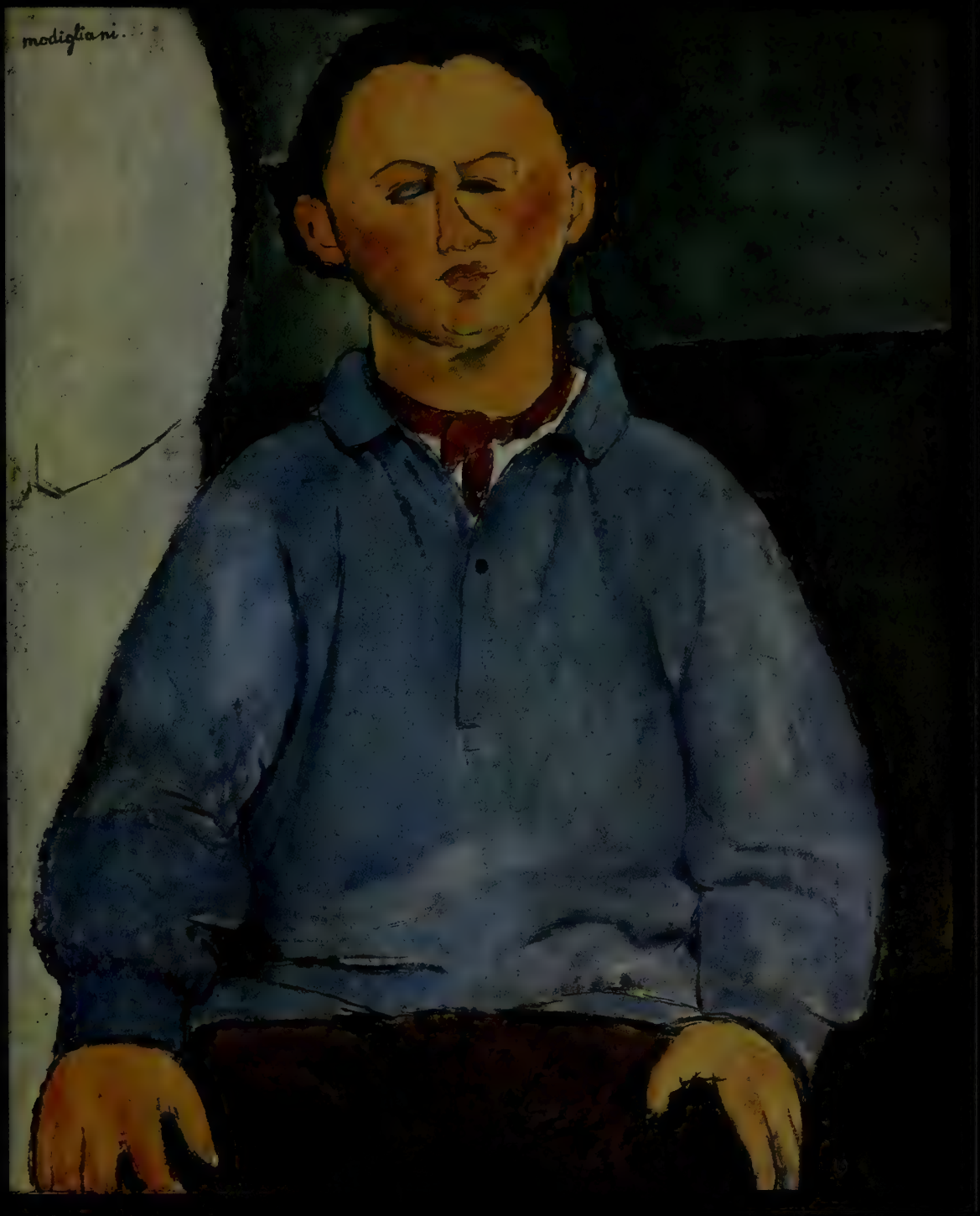
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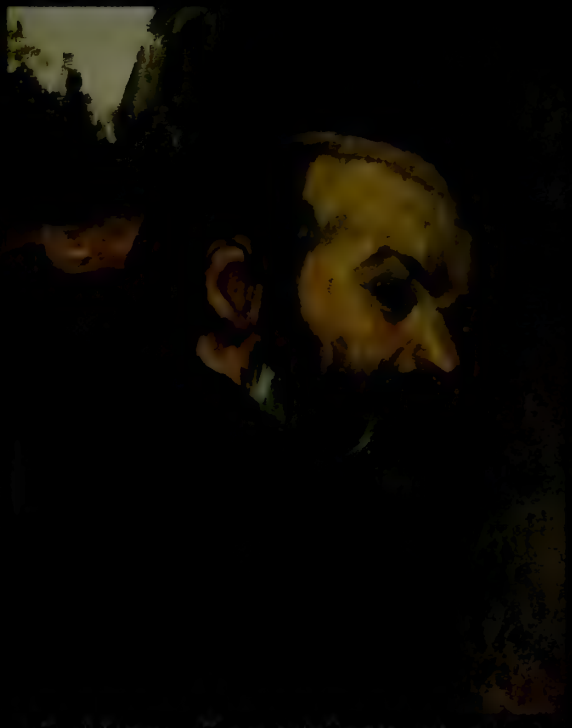
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Pablo Picasso, *L'Indépendant*, 1911
oil on canvas, 24 x 19 ¼ in. (61 x 50 cm.)
Estimate: $5,000,000- 7,000,000



Paul Cézanne, *Portrait de l'artiste, circa* 1885
oil on canvas, 13 ⅛ x 9 ½ in. (34 x 24 cm.)
Estimate: $1,800,000-2,500,000



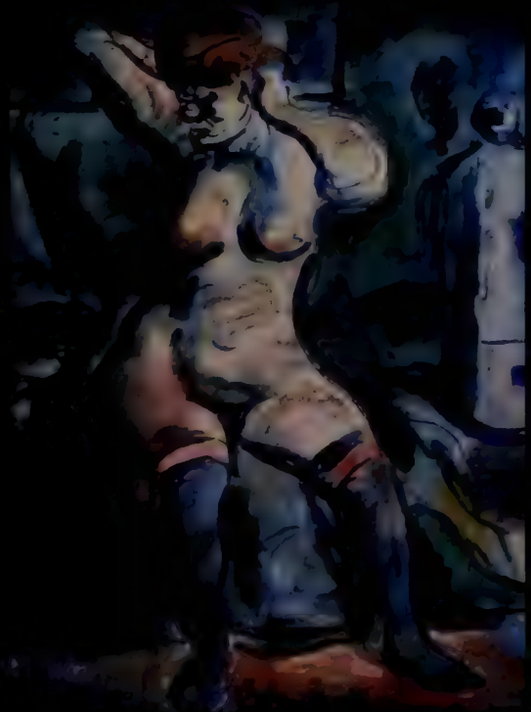
Henri Laurens, *Femme couchée au miroir*, 1922
bronze with brown patina
Height: 4 ⅛ in. (10.5 cm.), Length: 9 ½ in. (24 cm.)
Estimate: $40,000- 60,000



Alberto Giacometti, *La Place II*, 1948
bronze with brown patina, Height 9 ½ in. (24 cm.)
Length: 25 ¼ in. (64 cm.), Width: 17 in. (43 cm.)
Estimate: $2,000,000-3,000,000



Pierre Bonnard, *Boulevard des Batignolles (la pluie)*
circa 1926, oil on canvas
24 ¼ x 25 ⅝ in. (63 x 65 cm.)
Estimate: $500,000-700,000



Georges Rouault, *Fille, (Femme aux cheveux roux)*
1908, watercolor and gouache on paper
27 ½ x 19 ¾ in. (70 x 50 cm.)
Estimate: $300,000-400,000



Antique Tabriz, 12'5" x 9'2" (3.79m x 2.80m), Circa 1880.

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To purchase auction catalogue #8270R featuring these Modern paintings and sculpture, please telephone 800-395-6300. In London call 0171-389-2820. Admission to the November 7 evening auction is by ticket only. For further information please contact 212-546-1128.

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Pictured on front:
Amedeo Modigliani, *Portrait du sculpteur Oscar Miestchaninoff*
1916, oil on canvas, 31 7/8 x 23 5/8 in. (81 x 60 cm.)
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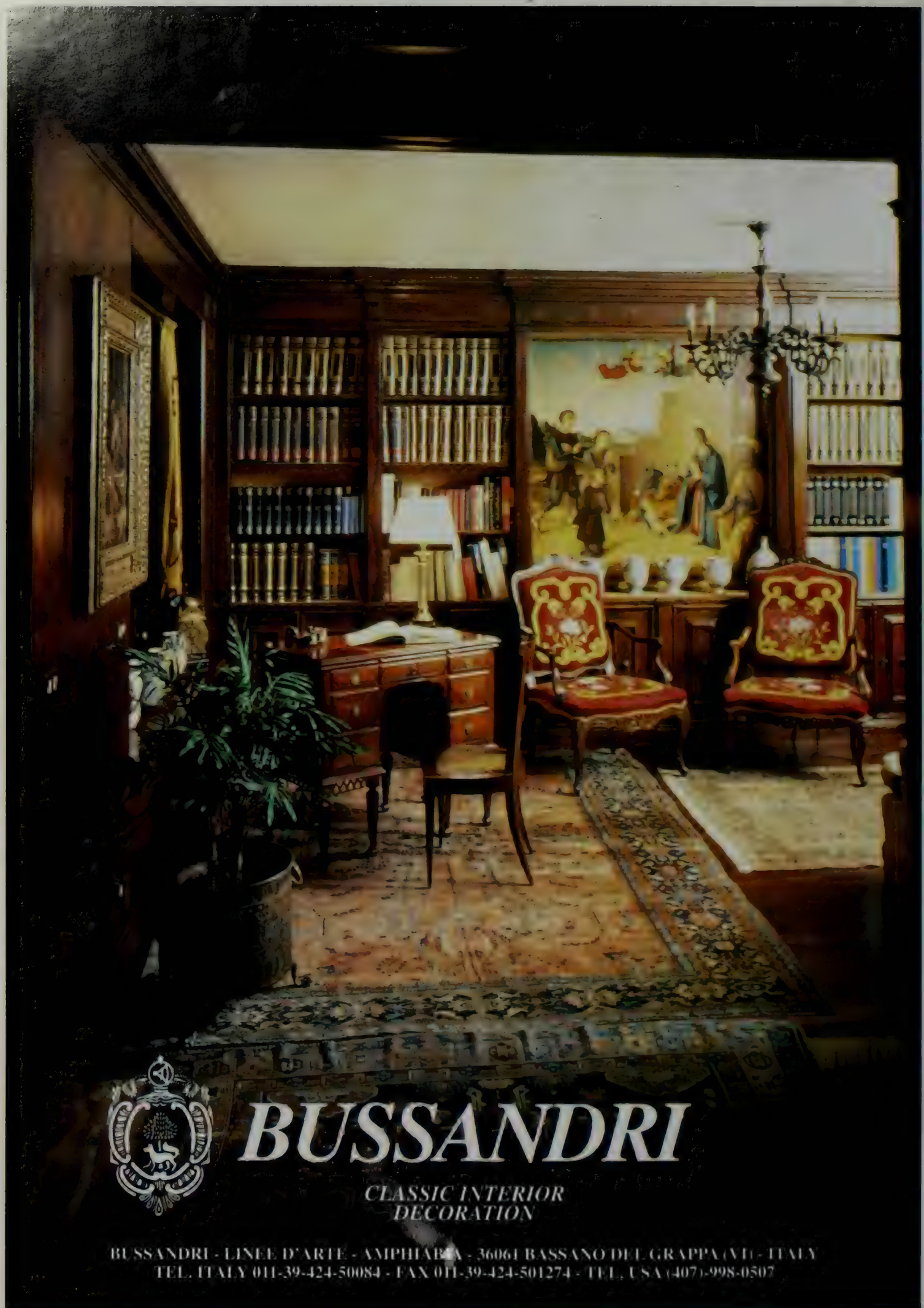


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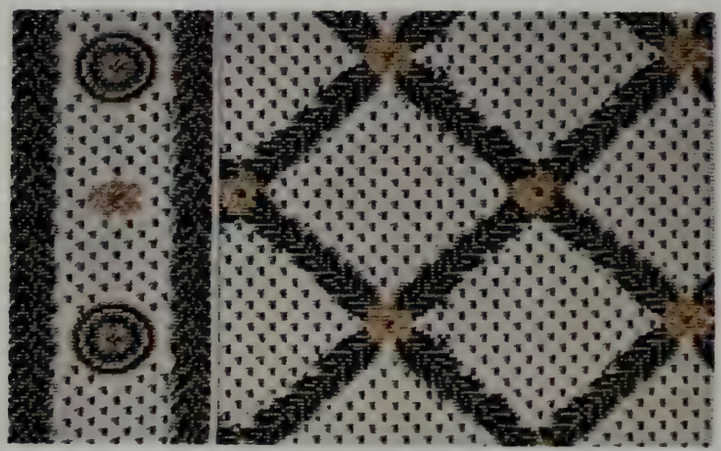
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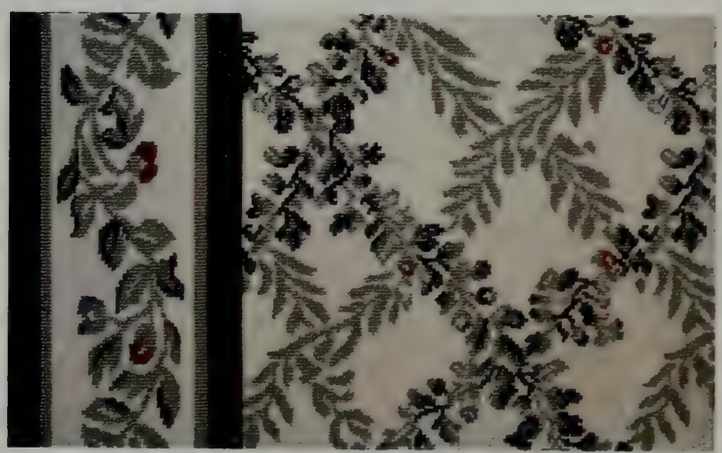
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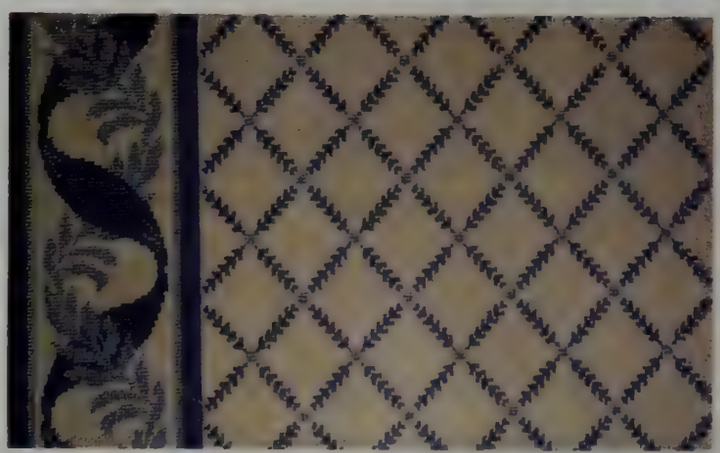
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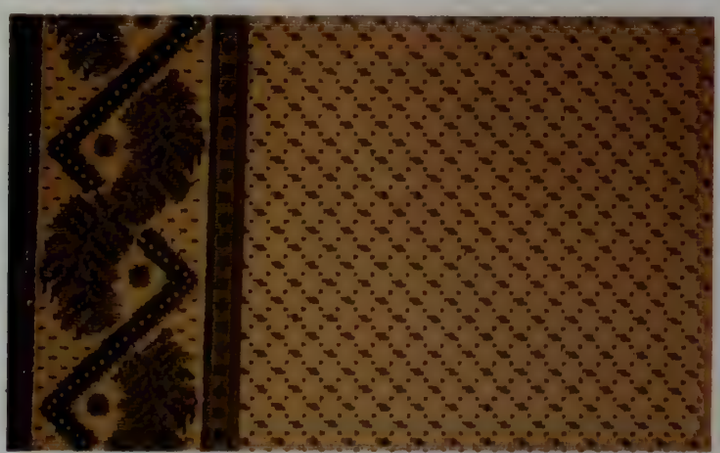
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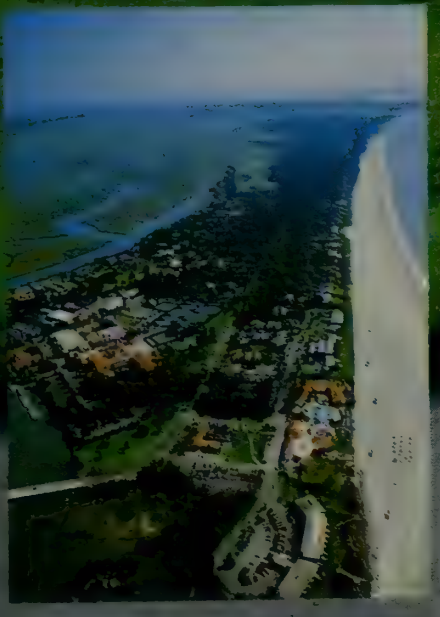
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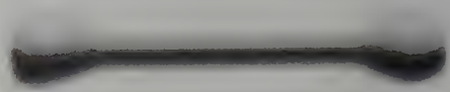


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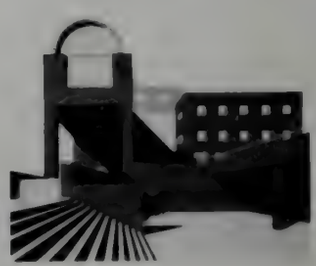
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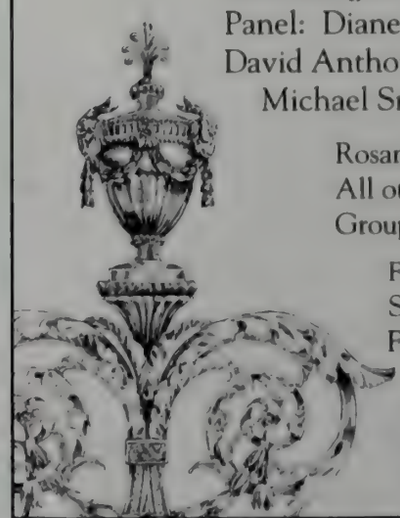
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MARGARET MACDONALD'S TRIPTYCH RESURFACES AFTER FIFTY YEARS

continued from page 66



GEORG MAYER

One result of the panels' half century of concealment is that they emerged in good condition.

LEFT AND BELOW: In the panels, Macdonald combined her signature pale palette with the whiplash curves, flower motifs and deliquescent figures that are emblematic of the Art Nouveau movement. Mackintosh's furnishings for the room have all been lost.

ed frieze, after careful restoration, can again be seen in Vienna—and is published on these pages for the first time ever.

Fritz Waerndorfer was as tenacious a patron and collector of the avant-garde as could be found in Vienna ninety years ago. A friend of some of the leaders of the Vienna Secession, he was particularly loyal to Gustav Klimt. Waerndorfer had drawers full of Klimt drawings and owned some of the artist's best-known early canvases. Waerndorfer's sights went well beyond Vienna, however, and he owned twenty-four drawings and about one hundred and fifty letters by the English artist Aubrey Beardsley. It was his awareness of modernism in the British Isles that led him to commission Charles Rennie Mackintosh to decorate and furnish the music room in Vienna.

But Waerndorfer's life took a difficult turn shortly before World War I. The wealthy collector went bankrupt, sold his Klimts and, in 1914, moved to Miami. His wife tried but failed to sell their house and its furnishings. The most scholarly treatise on the subject of Mackintosh's music room, written by Peter Vergo in 1981, provides the following account of what was thought to have happened to the room in subsequent years:

On the basis of the evidence that has so far come to light, it would seem that the Waerndorfer music room was probably destroyed at quite an early date—perhaps as early as 1916. Despite continual rumours that this or that piece of furniture has turned up at some sale or in some private collection, not a trace of its furnishings or decorations has survived. . . .

The contents of the Mackintosh room, including the Maeterlinck panels, were offered to the Austrian Museum for Art and Industry in the summer of 1916, but the museum was not then in a position to acquire them. The only further record of events is that the Waerndorfer house, presumably still complete with its decorations, was finally bought some time in 1916 by a Wilhelm and Martha Freund. The rest is pure surmise. . . . [One writer] also states that "a certain Herr Wimmer"—by whom is meant, presumably, Professor Eduard Josef Wimmer—was able to save the Maeterlinck panels from destruction, and that they were subsequently exhibited at the Museum of Arts and Crafts in Vienna. There is, however, not a



GEORG MAYER

continued on page 72

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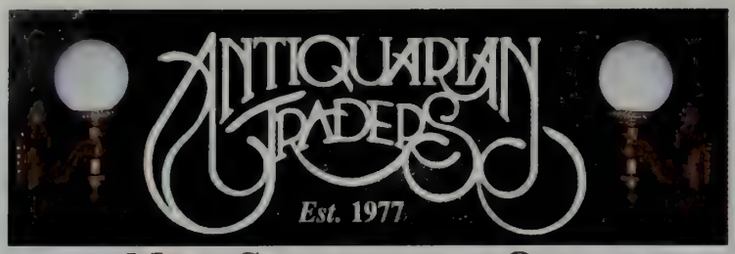


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Top: Cast bronze sconces with Liberty head detail 29"H

A LOST MASTERPIECE IN VIENNA

MARGARET MACDONALD'S TRIPTYCH RESURFACES

continued from page 70

shred of evidence to support this assertion. There is no record of any such exhibition having taken place. . . . On the basis of the surviving visual evidence, and given that this was Mackintosh's only significant continental commission, it is easier to share Roger Billcliffe's sentiments that the destruction of the Waerndorfer music room is "without doubt the most serious of the many acts of vandalism which seem to have pursued Mackintosh's work."

Precisely how Margaret Macdonald's panels ended up in their secret storage is a mystery that may never be solved. The Museum for Applied Arts built a new underground storage space in 1990, which is when the wooden box was found. The crate had no labels. According to Reinald Franz, the vice-director of the library and graphics at the museum and one of the organizers of the exhibition of the frieze, "As far as we can reconstruct, it was brought to the museum during World War II, as lots of pieces were brought to be protected here." And so it was placed deep in the cellar behind the wall behind the chest—without any written record that remains. Its protector may well have feared that the slightest hint of its location would have put it in peril.

One result of the panels' half century of concealment is that they emerged in good condition. And given the complexity of their construction and the elaborate nature of their surfaces, this is a state of affairs to be grateful for. The panels, which were signed and dated in 1906, were made on a wooden substructure over which a layer of gesso was applied, with plaster laid on top of the gesso. Then decorative patterns of more plaster were applied on top of the primary coat, and semiprecious stones and mother-of-pearl were inlaid in that.

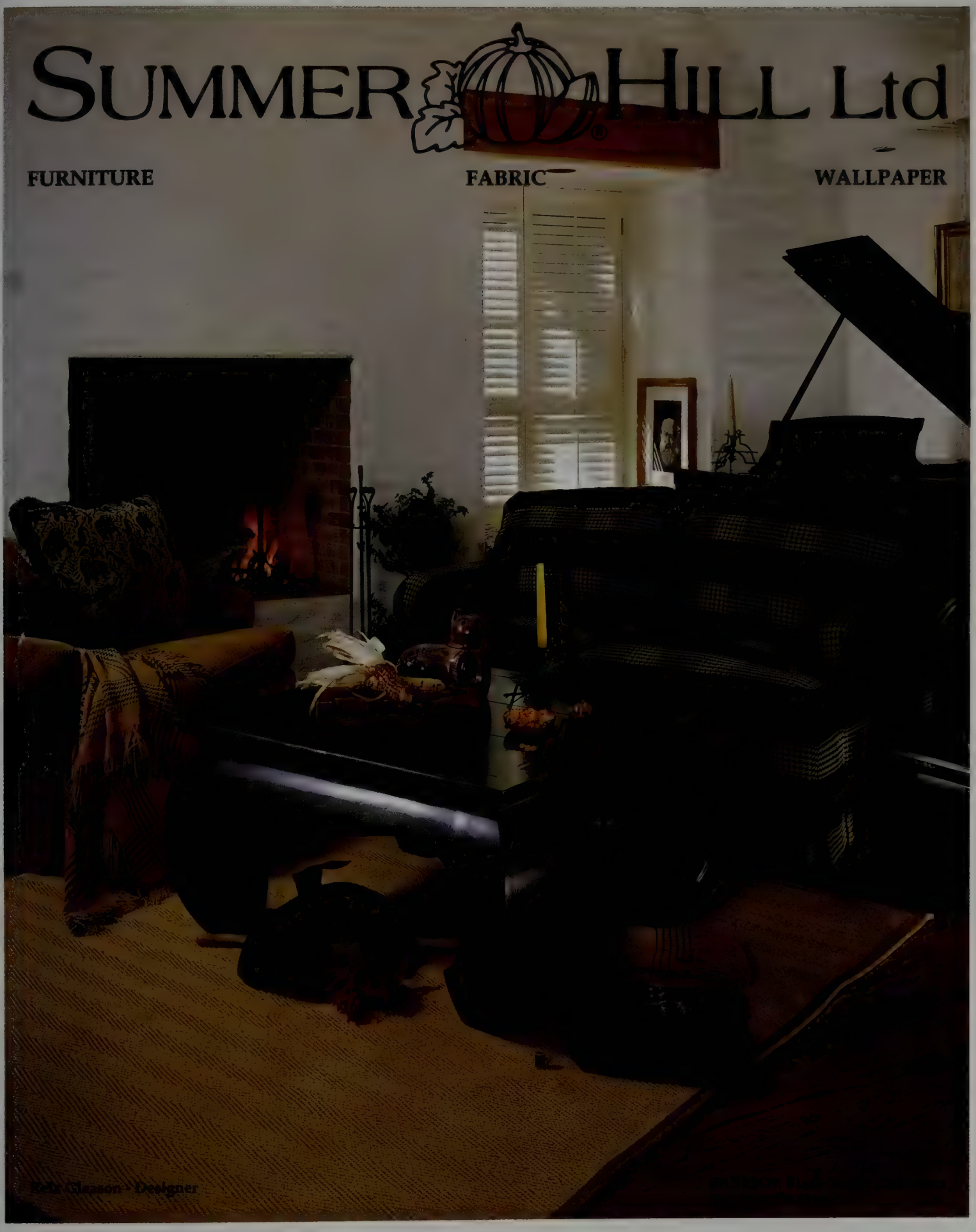
The scene that emerges within Margaret Macdonald's creamy swirls shows the moment in *The Seven Princesses* when the central figure of the prince holds a dead princess in his arms, with two mourning princesses on his right and four on his left. The style has an exotic, Eastern look to it—not unlike Beardsley's illustrations for Oscar Wilde's *Salomé*—with a density of curves that suggests a Persian miniature. It combines the high sophistication of Art Nouveau with a fairy-tale sensibility.

Enchanting as the frieze is to behold, and grateful as we are for its resurrection, the loss is that it can no longer be seen as intended: as a single element in what Mackintosh and Macdonald had conceived of as a collaborative effort.

But the fate of these panels reflects the realities of our century. First they thrived, then they lived in darkness. The art world these days is full of tales of the reemergence of objects—usually thousands of miles from their prewar origins. This is the odd case of one such artwork that never moved far but still seemed lost. Now everything possible has been done to obliterate the tragedy of the past. It is the power and role of art to survive where people cannot, and the resurrection of Margaret Macdonald's frieze is one such victory. □

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PAUL WALDMAN IS STRICTLY FOR THE BIRDS

By Susan Cheever

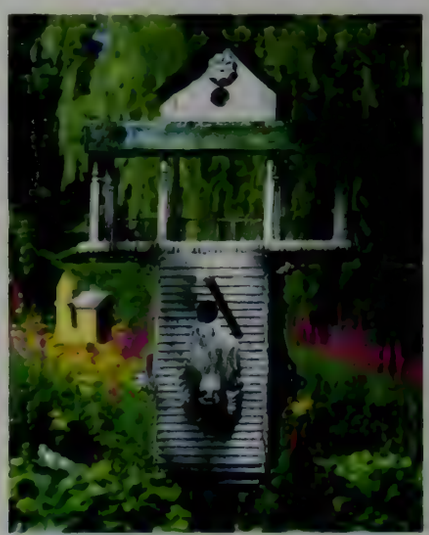


PHOTOGRAPHY: ALEC MARSHALL

LEFT: "When I make something small, I'm making something that fits the scale of my fantasy," says artist Paul Waldman, who builds intricate birdhouses at his studio in Southampton, New York. Like many of his birdhouses, *'PW Loves DW*, 1993, was a gift to his wife, Diane Waldman, deputy director of the Guggenheim Museum.

"Sometimes birds will fly by the birdhouses or perch on them for a minute," says Waldman. "Then they look inside and they say, 'No way!' " BELOW (clockwise from top left): *Diane's Hotel*, 1991; *A Heart for Diane*, 1994; *Leo's Retreat*, 1995.







If Paul Waldman were a bird, he'd be as peaceful as a dove, as witty as an owl and probably as crazy as a loon. "Everything I do gets to be a wreck," he says. "I start with something and it ends in disaster." Not everyone agrees. Waldman is an established artist whose elegant, autobiographical paintings hang in the Museum of Modern Art and the Hirshhorn Museum and are shown at Leo Castelli's New York gallery.

But since 1988 Waldman has also been an architect, expressing his slightly cuckoo nesting instinct with a series of elaborate birdhouses built as gifts for his wife of thirty-five years, Diane Waldman, deputy director of New York's Solomon R. Guggenheim Museum. In the past three years he has expanded his work for the birds with bird-size museums—in Boca Raton, Florida, Southampton, New York, and Williamstown, Massachusetts—whose bird

continued on page 78

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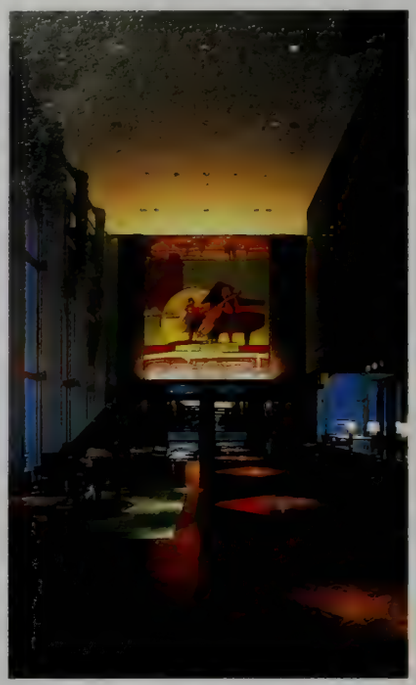
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PAUL WALDMAN IS STRICTLY FOR THE BIRDS

continued from page 78

riousness. "They aren't just birdhouses, they are sculpture. Of course, if people miss that, it just amuses me."

Waldman's artistic perversity incubated during his childhood in a severely dysfunctional family on a farm in Erie, Pennsylvania. His ticket out was his talent as a bodybuilder. He came east to compete, broke records and in 1954 won the title of Mr. New York City. "I'm like the Before and After pictures," he says, "only with me it's After and Before." As an artist, Waldman has been influenced by the methods of Freud, the surprises of Duchamp, the contexts of Cornell, the deceptiveness of Ingres—"He was secretly inventing Cubism," Waldman says—and the experimental ardor of the avant-garde. "I'm always looking for the edge, for the absurdity in things," he says. "I'm always wondering how I can be more perverse than you are."

Naturally, the birdhouses, with their perches and nesting holes, are ornithologically incorrect. The birds won't go near them. "If you really wanted to build a birdhouse," Waldman says, "you would go to the library and find out what birds like. My birdhouses have everything that's *wrong* for the birds. I didn't get to live in a home, so they don't get to live in a home." In fact, he never meant to build a birdhouse at all. When he began putting one tiny kiln-baked ceramic brick on another seven years ago, "I was just fooling around," he says. That birdhouse grew into a three-story structure with a peaked roof decorated with architectural details and inscribed with Diane's name. "I knew that putting her name on it would excite her," he remembers. "Then I told her I would build her a birdhouse a year. It was just a statement: I lie a lot."

This lie came true, and the Waldmans' property, where a velvety lawn sweeps around groves of trees and flowers, is dotted with eight of the birdhouses, whose putty-green and -gray colors fade in and out against the trees. Built brick by brick and shingle by shingle, the birdhouses are fragile and ornate. As elegant as flowers and as intimate as flesh, they seem to float among the leaves like, well, like birds. Some have tiny pilasters that Waldman buys in dollhouse stores; others are decorated with miniature images: a woman's torso, a head with two tongues. One has a delicate campanile above lettering that reads "Diane's Motel," while another, with a whirligig windmill on a barrel-shaped roof, has a copper staircase cascading off into nowhere. Birds are "magical," Waldman says. "They represent something very powerful to me, a kind of endless beauty. I always liked birds because I liked the idea of flight. The birds are my pals."

One day in 1992 his human pal, Diane, asked what Waldman was building. He surprised them both by announcing that he was building a bird museum. Diane Waldman was deputy director of the Guggenheim Museum; Paul Waldman would be deputy director of the International Bird Museum. The bird museum would be just like the Guggenheim Museum, with administrative offices for the birds and curators for the birds and rotating shows for the birds. The first museum, a ceramic brick structure with a flat roof, arched windows and a tower, perches on the Waldmans' roof near a Waldman sculpture of a life-size ram with a man's body. He considers a bird museum show to be a litmus test of an artist's dedication to art—and so far each has passed with flying colors. "I'm trying to get the artists to remember why they did these things in the first place," he says. "They were noble once, before galleries and before bureaucracy. I wanted them to remember that." And for Waldman, the birdhouses are a way of coming home to the nest he never had. "This is the story of my life," he says of the birdhouses, "the dysfunctional parts of my life and the wishing parts of my life. I wish to have a little dream house, a little nest." □

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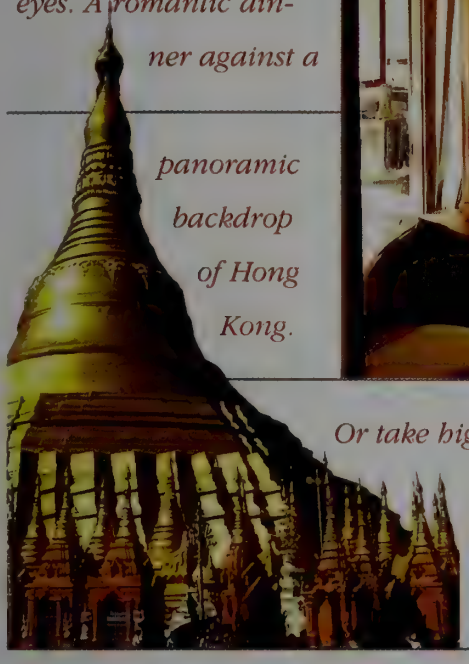
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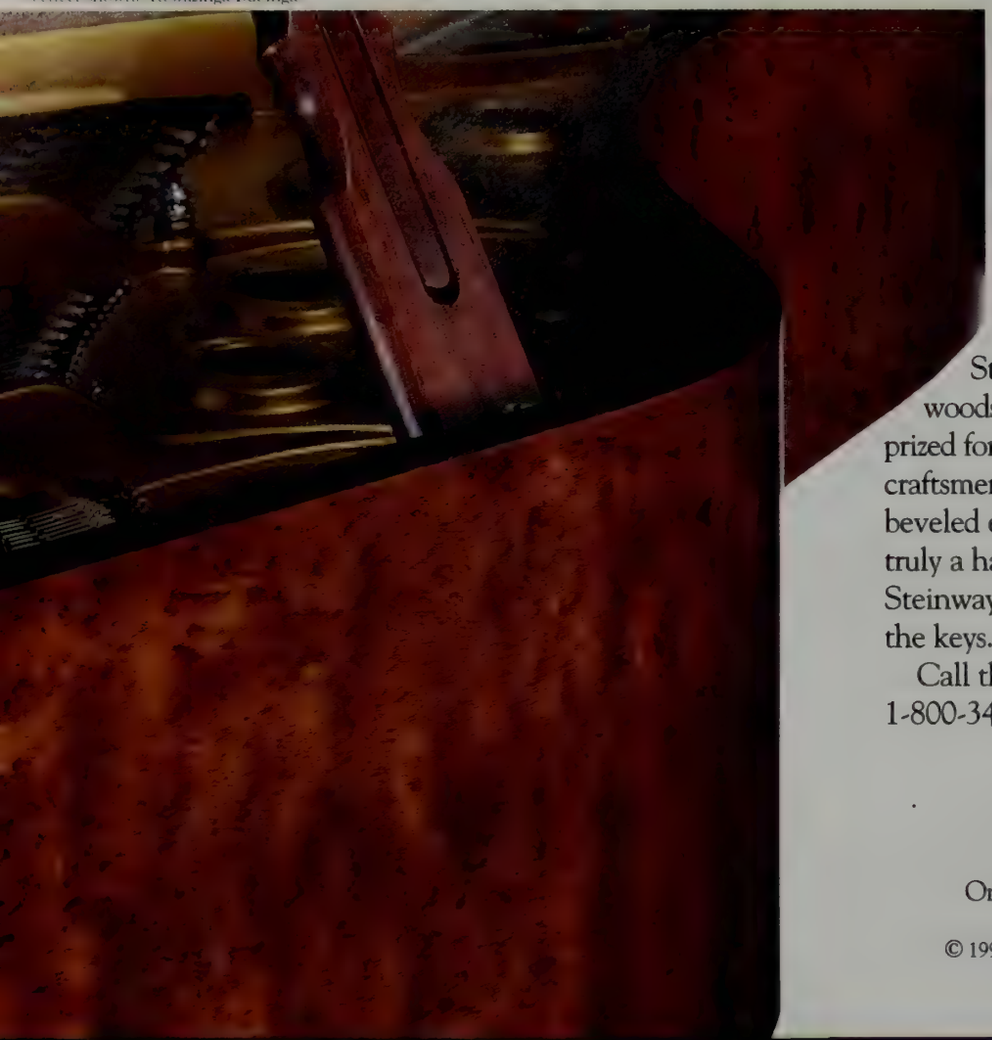
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STRANGE TALE OF THE KENTIA PALM

EXOTIC ORIGINS OF THE UBIQUITOUS HOUSEPLANT

By George Plumptre



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LEFT: An illustration of a *Howea belmoreana*, now referred to as the Kentiabelle, depicts the variety of kentia palm that was more popular in Victorian times. Kentia palms are native to Lord Howe Island, with its year-round temperate climate and fertile soil.

BELOW: Several kentia palms from Lord Howe Island were placed near Queen Alexandra for an August 1902 coronation portrait. BOTTOM: Lord Howe Island was named in 1788 after Richard Howe, England's first lord of the admiralty. Once a busy whaling station, the island is only seven miles long and is situated 436 miles off the coast of Sydney, Australia.



THE ROYAL ARCHIVES © HER MAJESTY QUEEN ELIZABETH II



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There is no more evocative image of fin-de-siècle interiors than a black-and-white photograph of a richly paneled room with chintz-covered furniture and, almost inevitably, the elegant fanlike leaves of a kentia palm. For well over a century the kentia has held a special position among plants thanks to its appearance and its unfailing ability to grow indoors. From aristocratic drawing rooms to the lobbies of grand hotels, the kentia has established itself as a sure sign of graceful living.

The history of the kentia, which is detailed in Brad Miller's upcoming

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continued from page 90



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dramatic pillar of volcanic rock rising eighteen hundred feet out of the sea.

Lord Howe Island, 7 miles long and no more than 1¾ miles across at the widest point, lies 436 miles off the Australian coast. Although remote, the island lies roughly midway between Sydney and Norfolk Island, and ships frequently stopped in the coves sheltered by high volcanic cliffs while sailors went ashore to gather food supplies and fresh water. Originally uninhabited, the island was first colonized in 1833.

For the next few decades the colony consisted of only a handful of people who were largely dependent on supplying the whaling boats that passed through. In 1869, just as the livelihood of the island was threatened by the decline of the Pacific whaling industry, a visit took place that would secure its economic future.

In May of that year the HMS *Thetis* set out from Sydney to Lord Howe Island, its principal passenger being Mr. P. J. Cloete, a water police magistrate dispatched to investigate a reported murder on the island. Among the other passengers was Charles Moore, director of the Royal Botanic Garden in Sydney. Moore's task was to survey the island's vegetation, including the palms that formed dense forests covering the lowland areas. Moore noted the island's superb growing conditions: fertile sandy soil and a temperate year-round climate.

Moore singled out two palms that grew in great abundance. They were given the botanical names *Kentia belmoreana* (after the earl of Belmore, governor of New South Wales from 1867 to 1872) and *Kentia forsteriana* (after William Forster, a prominent New South Wales senator at the time). Islanders used the strong leaves of *Kentia forsteriana* for the roofs of their

People marveled that one of the world's smallest islands was the kentia's sole source.

ABOVE LEFT: In late-19th-century England, kentia palms became the horticultural rage, with the trees sought after by gardening enthusiasts, including the royal family. The slender, plumelike leaves of a kentia palm infused the stately drawing room at Sandringham—King Edward VII and Queen Alexandra's country residence—with color. BELOW: A kentia palm was a prominent design element in Queen Alexandra's drawing room at Windsor Castle.

book, *Kentia: The Architectural Palm*, is a highlight of nineteenth-century plant collecting. When the plant first appeared in fashionable houses in Victorian Britain, people marveled that one of the world's smallest and most remote islands, Lord Howe Island in the Pacific Ocean, could be its sole source.

The story really begins in 1788, when a British naval boat set out from the new Australian colony at Sydney bound for Norfolk Island. On February 17 the ship's commander, Lieutenant Henry Lidgbird Ball, recorded: "At a quarter past five p.m. saw two islands. . . . The largest was named Lord Howe's Island." The island was named in honor of Richard, Lord Howe, England's first lord of the admiralty at the time. Ball's discovery was commemorated by Ball's Pyramid, the name given to one of the smaller nearby islands, which was a



THE ROYAL ARCHIVES-HER MAJESTY QUEEN ELIZABETH II

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EXOTIC ORIGINS OF THE UBIQUITOUS HOUSEPLANT

continued from page 92



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ABOVE: The natural beauty of kentia palms, which punctuated the Winter Garden of the Strand Palace Hotel in London, often provided a contrast to the grandeur of 19th-century public buildings.



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houses, and the plant had already been given the name thatch palm, which it has retained.

To prevent confusion with other palms called kentia, the two plants were designated *Howea belmoreana* and *Howea forsteriana*, in honor of their island of origin, but kentia palm has remained their common name. *Howea belmoreana* was the more popular of the two during the Victorian period, but for the last thirty years *Howea forsteriana* has been exported from Lord Howe Island in the greatest numbers.

Moore sent seeds of the plants to Baron Mueller, the renowned curator of Australia's botanical garden in Melbourne. More significantly, he sent seeds to Sir Joseph Hooker, who had recently succeeded his father as curator of England's Royal Botanic Gardens, Kew. Hooker had been a distinguished plant collector and was well aware of the commercial possibilities of successfully introducing a previously unknown plant from a distant part of the world.

As an enthusiastic member of the international botanical fraternity, Moore would no doubt have been well informed about changing horticultural fashions in England. The kentia palm arrived in England at an ideal time. By the end of the 1860s some opposition to the brilliant colors of Victorian summer bedding with annuals had set in, and a vogue for patterns with foliage and evergreen plants followed. George Fleming, head gardener at Trentham Park, the duke of Sutherland's residence in Staffordshire, was one of the first to experiment with summer bedding patterns of tender tropical foliage plants.

The taste for evergreen foliage accompanied the burgeoning popularity of conservatories, or "garden rooms," in Victorian houses. The plants that these rooms were built to protect and display were seen as part of an overall decorative scheme including furniture, works of art and other objects. The integration of ornamental plants into a concept of interior decoration paved the way for the kentia palm's meteoric rise to the height of fashion.

BELOW: Conservatories—like that of The Elms, the home of decorator Sir Joseph Duveen—were a feature of many fashionable Victorian residences. With their high ceilings, they were the ideal rooms in which to display ornamental kentia palms.

Charles Moore laid the groundwork for the kentia's introduction with several letters published in *Gardeners' Chronicle* shortly after he had sent seeds to Sir Joseph Hooker. *Gardeners' Chronicle*, founded by Joseph Paxton in 1841, had by the 1870s become En-

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ORIGINS OF THE HOUSEPLANT

continued from page 94

gland's major gardening journal, with a readership in the thousands. Moore's later letters advocating the decorative qualities and reliability of the plant he had discovered on Lord Howe Island were read with interest by gardening enthusiasts, who, if they could afford such a luxury, turned to Victorian nurserymen for supplies of the plant.

It was the natural climate on Lord Howe Island that enabled the palm to evolve with near-perfect qualifications for growing as a houseplant. The kentia is extremely resilient and is able to tolerate both the low levels of light and the dry atmosphere that are inevitable conditions for indoor plants. Most significant for the Lord Howe islanders is that their island is the only place in the world to which kentia palms are indigenous. Kentia palms grown elsewhere have exhibited inconsistencies of quality, so seeds are no longer exported from Lord Howe Island.

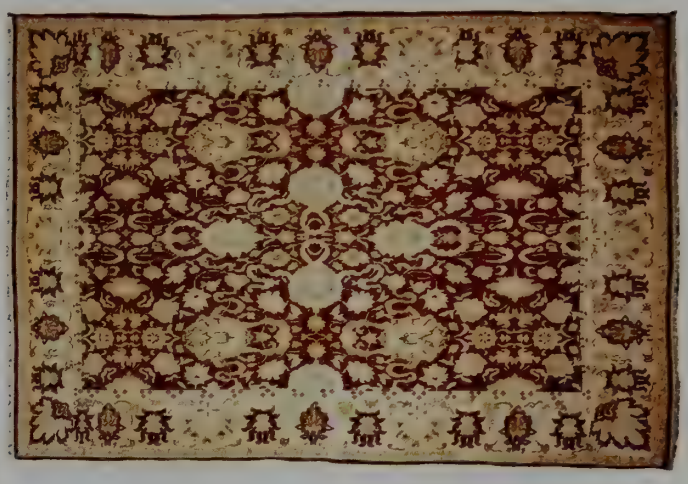
The kentia's size and shape allowed it to become a major part of an interior, not just a superficial adornment. The combination of the tall slender stems and the wonderful arching of its pinnate leaves gives the plant a presence in a furnished room that made a dramatic impact in many late-Victorian and Edwardian interiors.

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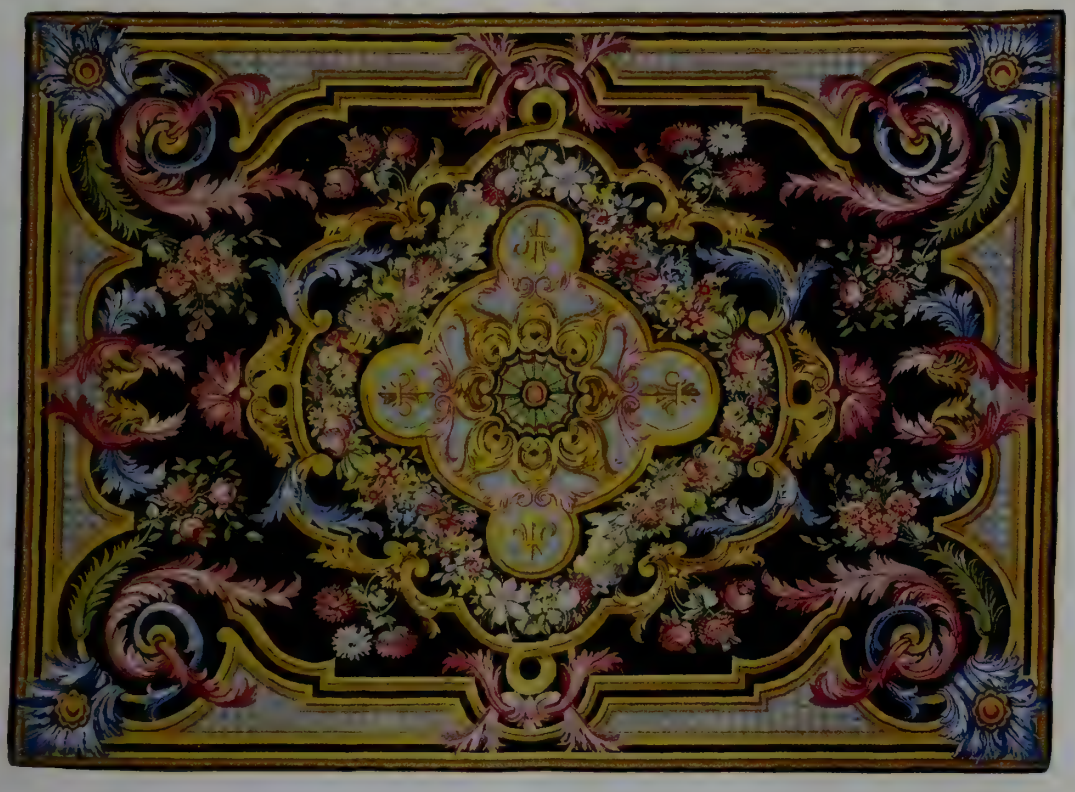
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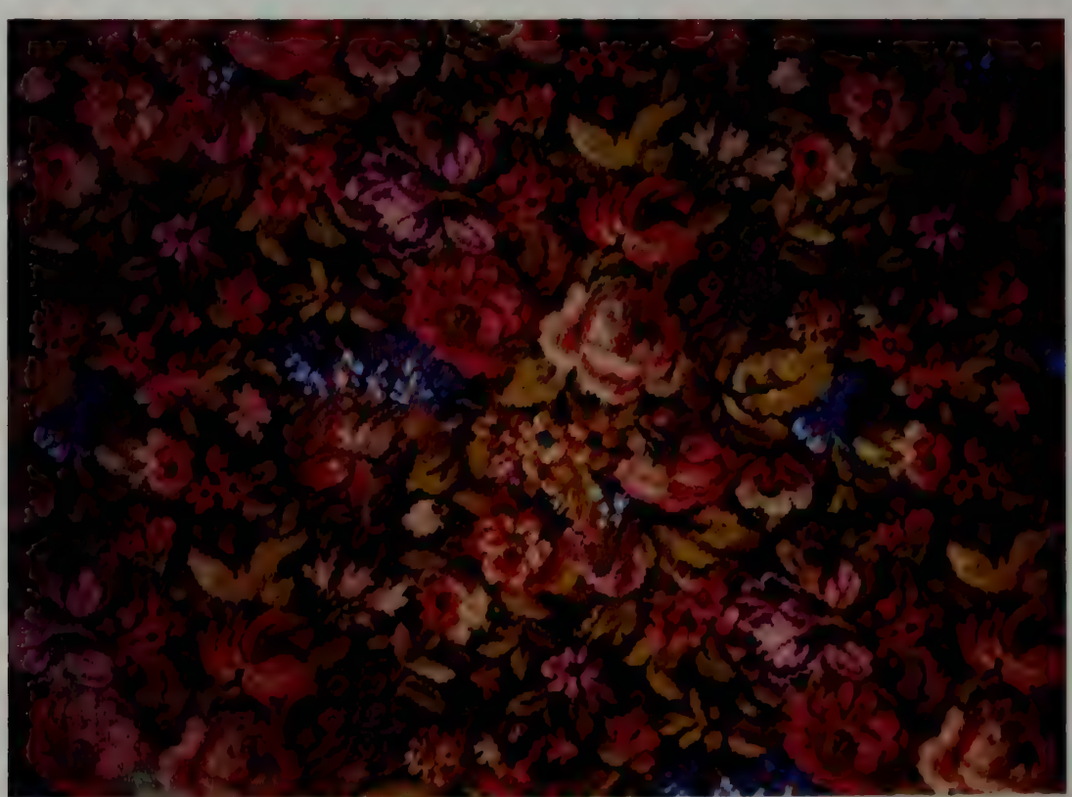
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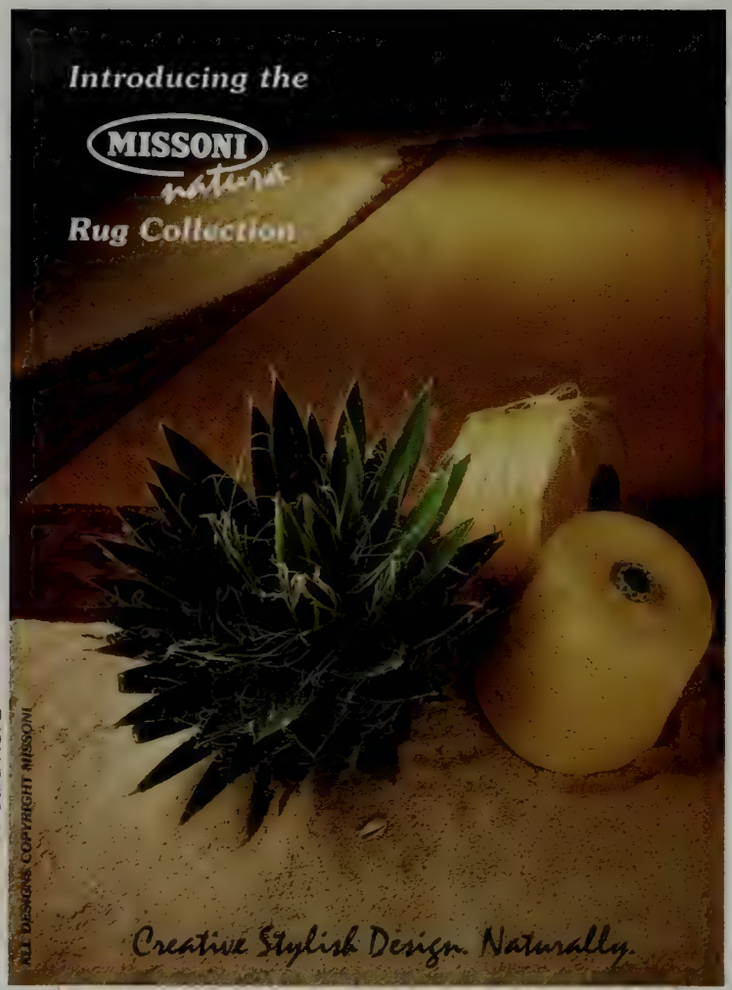
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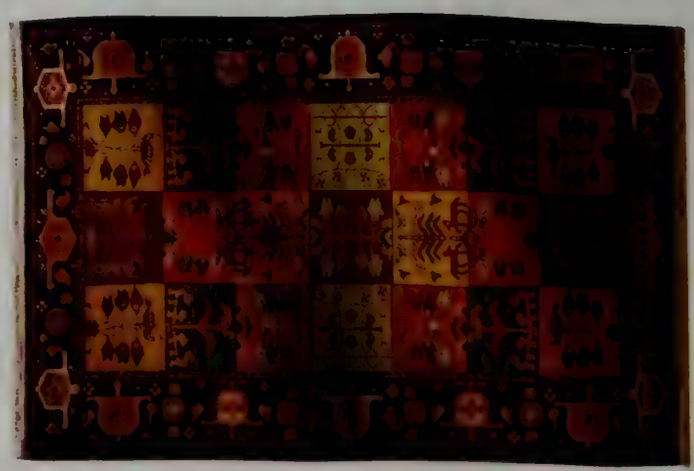
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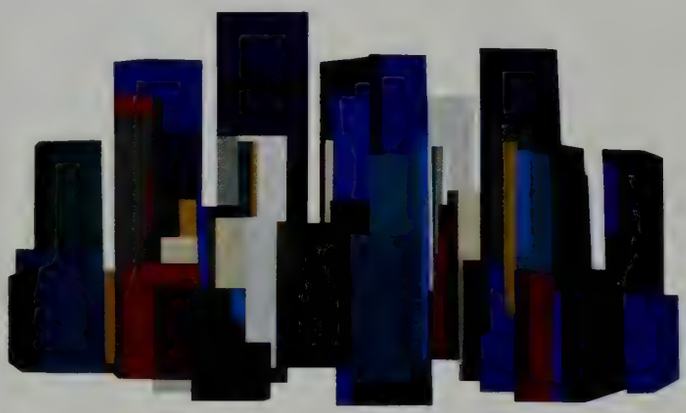
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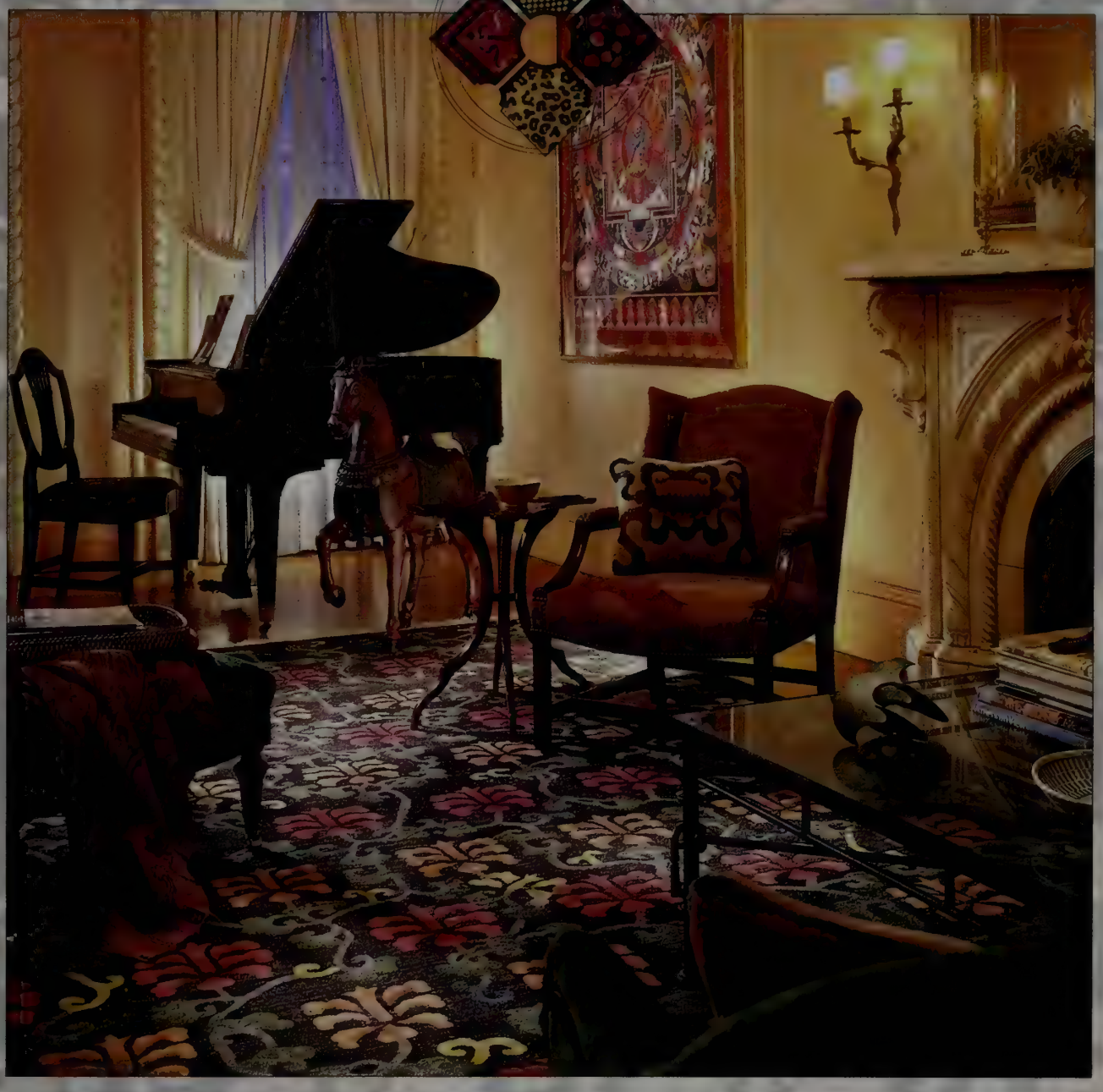
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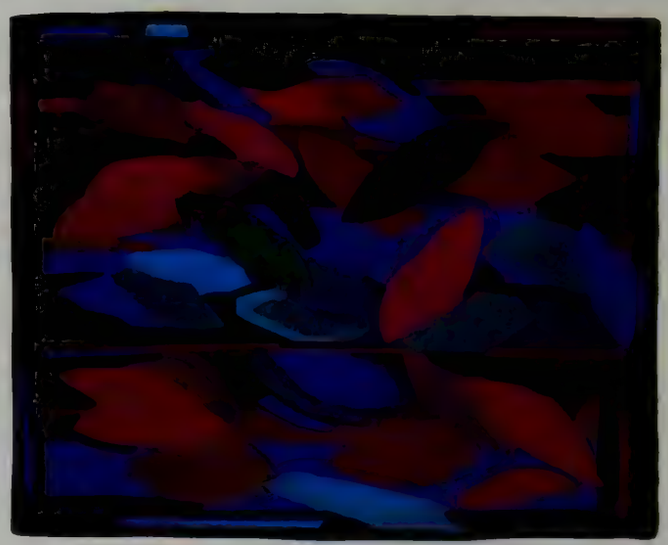
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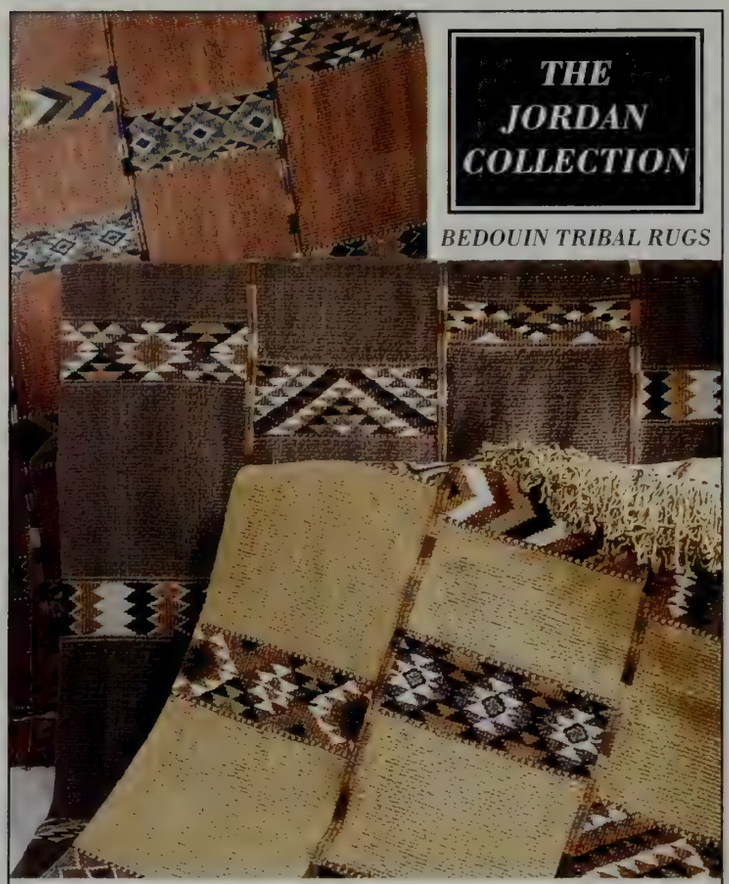
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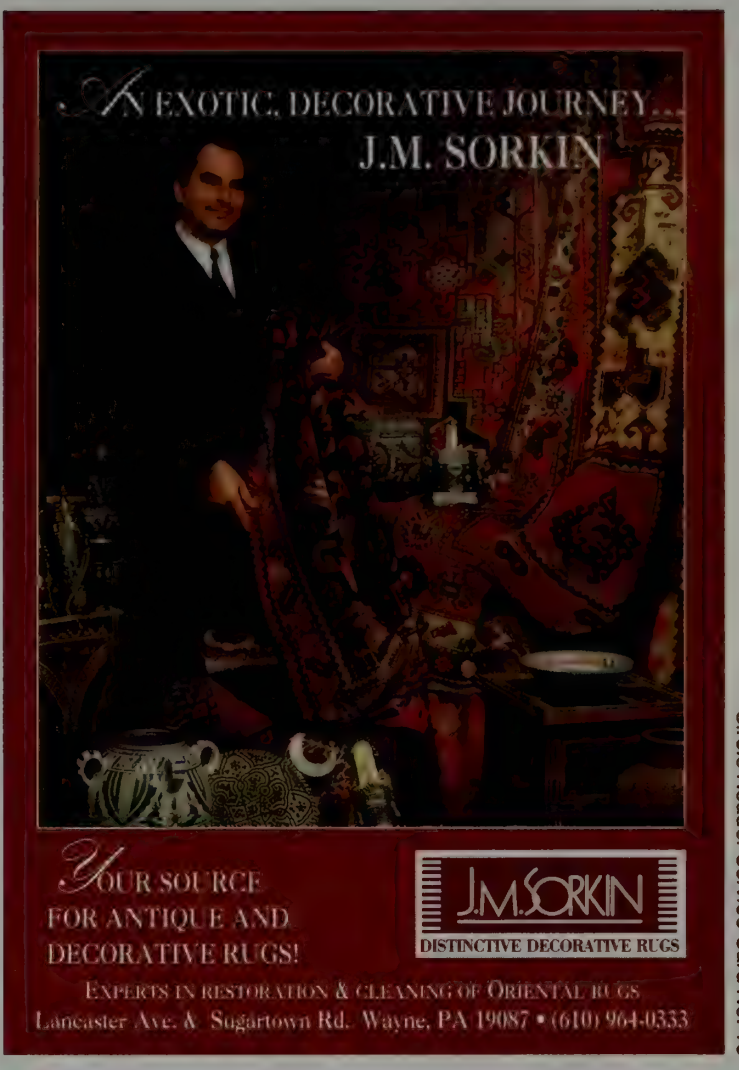
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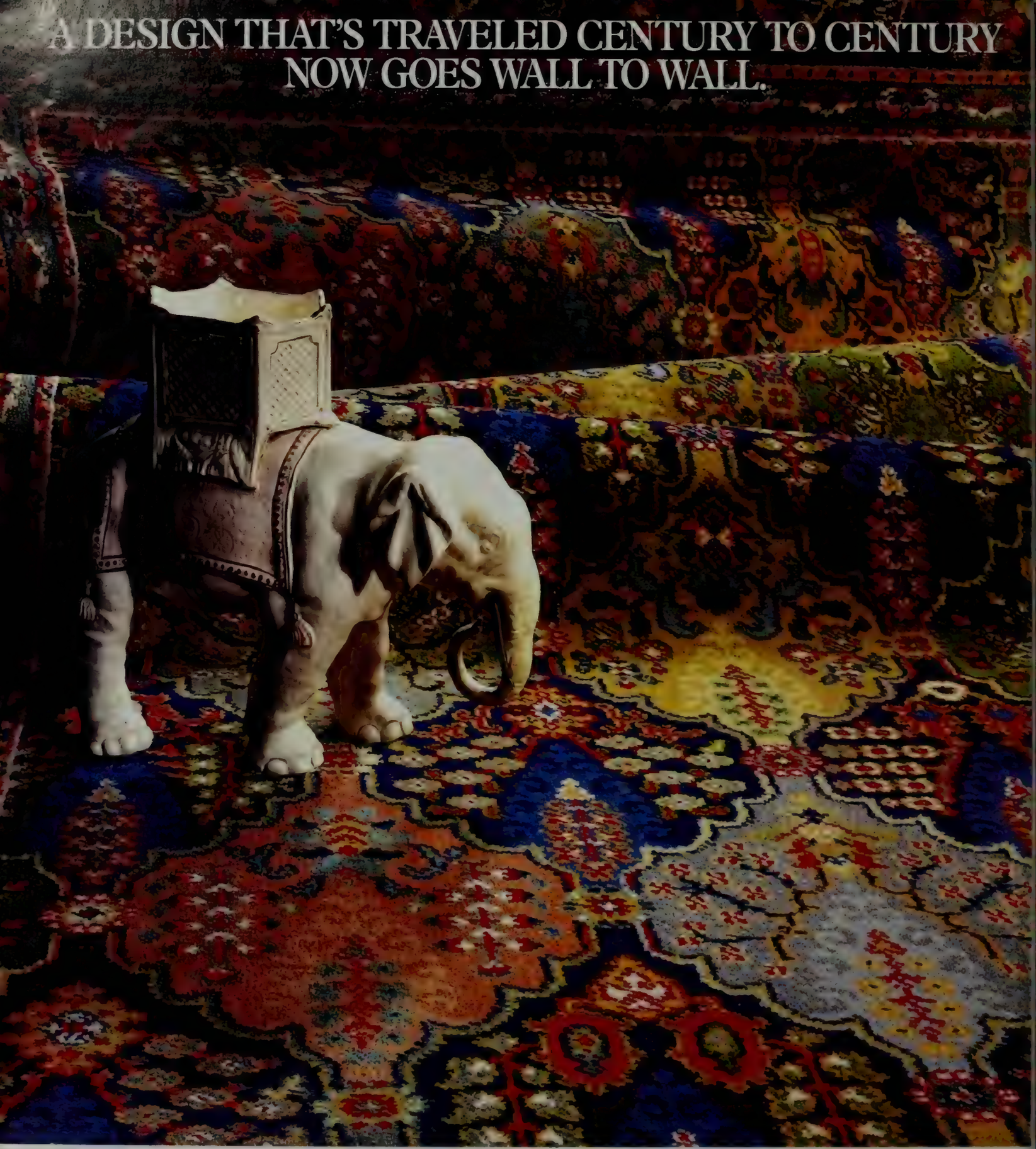
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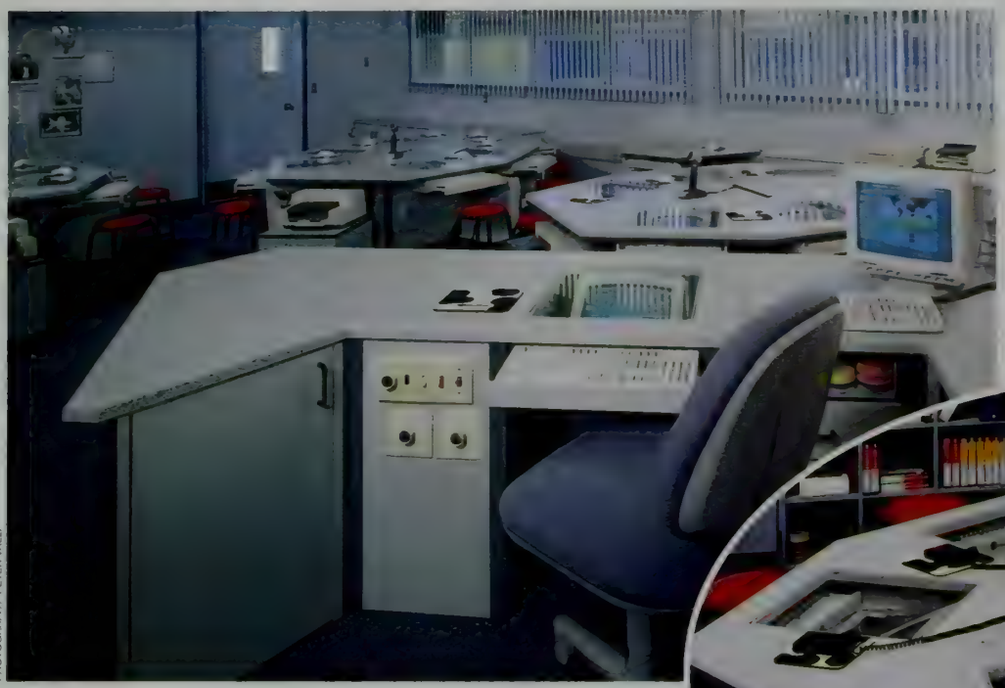
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INTRODUCING THE SMART CLASSROOM

By Nicholas von Hoffman

These classrooms bear no resemblance to those rows of little desks with inkwells.





"As we've increased technology in the classroom, absenteeism has dropped dramatically," says Barbara Wilsey, who teaches literature at Blackstock Junior High in Oxnard, California, the nation's pioneer of so-called smart classrooms. LEFT: The teacher's computer can access students' monitors. BELOW: Students' workstations are grouped in clusters of six.

PHOTOGRAPHY PETER VALLI

On the morning of my visit to Blackstock Junior High School in Oxnard, California, several of the faculty were trying to reprogram one of the computers in the math lab. It had been knocked flooey some hours earlier by an unscheduled and rather violent fluctuation in the electric power supply. Such eighty- to one-hundred-and-twenty-volt dips and rises in the current are enough to discombobulate the electro-pedagogics of modern education.

Blackstock is a school in which the daily classroom work in all subjects is done through and with the aid of computers. The system isn't cheap, and the one up and operating in Oxnard, a lower-middle-class community of mostly blue-collar workers and army personnel, is a one-of-a-kind setup, not something pulled off the warehouse shelf. Thanks to a special California state grant, the school was able to allow the teachers to design their own classrooms, choosing both the electronic equipment and the software to run on it. The result, achieved at nearly a quarter of a million dollars a classroom, is an electronic installation that Barbara Wilsey, who teaches literature at Blackstock, feels at one with.

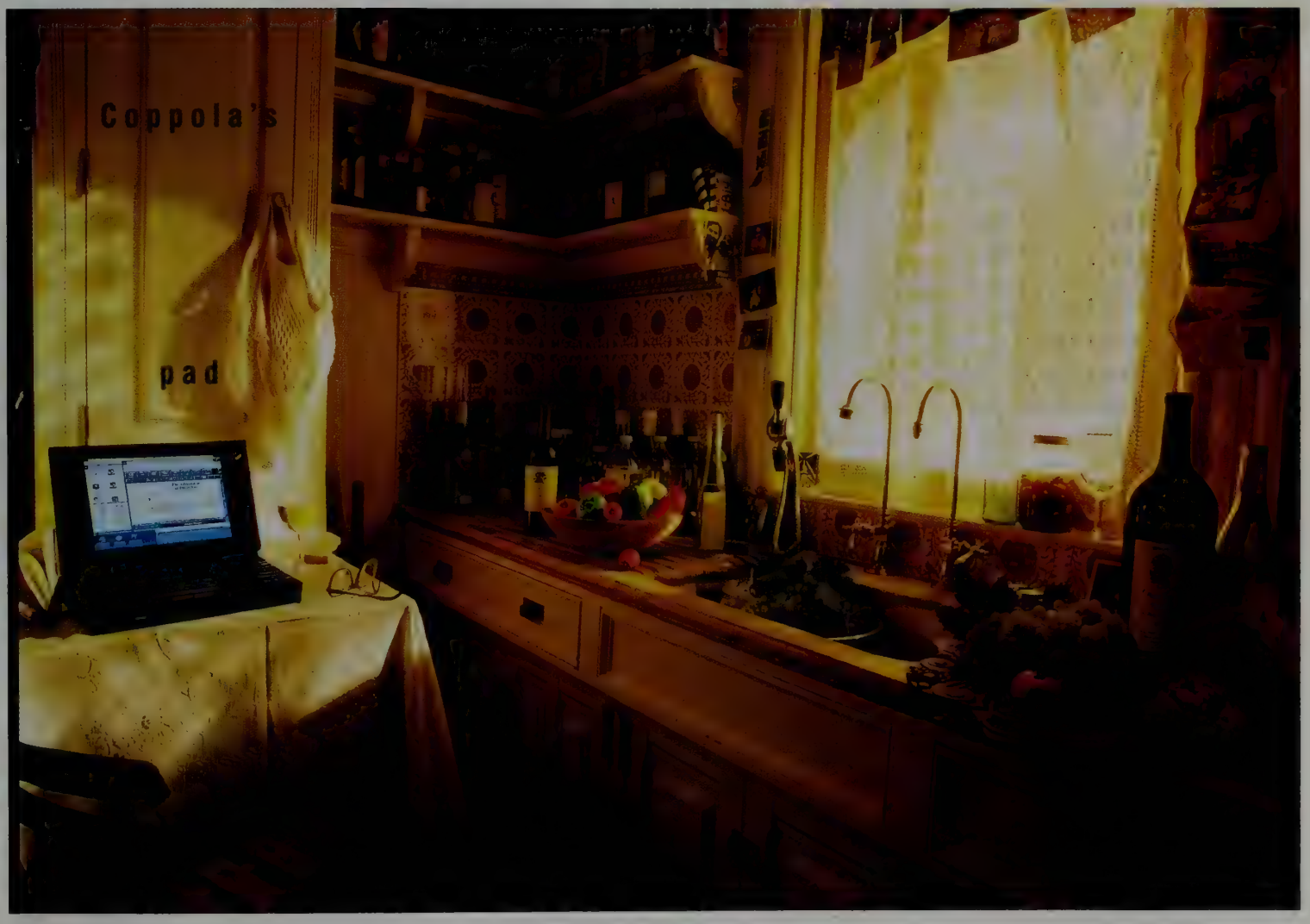
"I had an entire year off to learn," she explains. "I'm not a techie, and I had to do things like order software that was networkable." Note that Wilsey has leapt the barrier separating the liberal arts from Electroland and uses terms like *networkable*, meaning that the program connects the students' computers to one another or to the teacher's. In another half a generation or so the schools will be able to hire staffs largely brought up on computers, but until then the successful introduction of electronics into school systems depends on people like Wilsey, people who, at considerable cost, have to learn how to put these machines at the service of education.

Dr. Ron Rescigno, the district superintendent, is well aware of the costs, but, he notes, "we did the research and development. If other schools want to do what we do, they could certainly do it cheaper." In fact, Rescigno says that

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(*Francis Ford*)

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INTRODUCING THE SMART CLASSROOM
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schools in such diverse places as Connecticut, Georgia and Utah are adopting elements of Blackstock's system. A point-by-point copy would be prohibitively expensive even if the bucks were flowing into schools as they were twenty years ago.

Many of the workstations in the classrooms at Blackstock are clustered into islands with three to six computers each. Some of the monitors are countersunk flush to the work surfaces with the CPU, or central processing unit, underneath, but whatever the arrangement, these classrooms bear no resemblance to those rows of little desks with inkwells where schoolmarms of legend presided. Instead of striding up and down the aisles to oversee students' work, teachers can peer into students' screens from their own computers, or preempt everyone's screen with something of their own. They can throw on a CD-ROM, a laser disc or a VCR tape to help in the long, hard work of pushing, pulling and praying a young human being into a worthwhile adulthood.

It behooves parents to become familiar with the systems used to teach their Johnnies and Jills.

But is the electronic school merely mindlessly up-to-date, or is it better in important ways than the simpler school of the not-too-distant past? One thing is for sure: Just as you cannot take an auger, drill a hole in a child's head and pour in the knowledge, in Electroland you can't hook him up to a teaching machine until a sign flashes "All Full!"

Wilsey and several other teachers at Blackstock report that their pupils work better with computers than with pencil and paper. The attractions of an electronic science classroom are obvious to any visitor, but Blackstock's electronic installations are much more extensive. The question still hangs in the air after ten years of experimentation: Is it worth the price?

The school itself has a happy feel to it. There is no graffiti on the walls; the children are well behaved without being squashed; the noises in the classrooms are the back-and-forth burble of kids applying themselves and learning together; the papers written on computer by the children are both competent and charming.

"We never did any comparisons," says Rescigno, "but some studies prove there is a strong relationship between the use of technology and student achievement."

Whatever the data or lack of it, willy-nilly the computer is making its way into education. Though you may have your doubts about electronics replacing Merlin's wand, the fact is that Electroland is Futureland. Blackstock is one of a rapidly growing number of electronic or computerized schools up and running across the country, and it behooves parents to become familiar with the systems being used to teach their little Johnnies and Jills. Homework is homework whether done on a machine or with an old-time workbook and pencil, but pulling the wool over parental eyes is easier if ma and pa aren't hip to what's going on.

These days, if you're not hard-wired, you're haywired. As a people we've been converted to salvation through electronics; the road to heaven is paved with silicon chips. Schools can now install an automatic calling system that will dial your home phone and leave your child's homework assignment or other important school information with you or your answering machine. PhoneMaster 2000 (made by U.S. Telecom International of Joplin, Missouri; 800/835-7788) is an easy-to-use dialing program that demands only an inexpensive personal computer and a telephone. If the line is busy, PhoneMaster can be programmed to keep at it until it reaches a person or an answering machine to give parents information on absences, a bad grade or, let's hope, good ones. It also relays messages from parents to particular teachers. In an age when both mother and father typically work, the device goes part of the way to restoring the necessary, if routine, three-way communication between child, parent and teacher. The hard stuff still has to be done face-to-face. Nevertheless, at between $2,000 and $5,000, PhoneMaster is the kind of equipment a parents' group can raise money for.

In one form or another, computers are being applied to every activity save only, perhaps, the illumination of parchment manuscripts. However, Blackstock's Rescigno is not so smitten as to think the computer is voodoo. "It's not a turnkey solution, it's a process. You've got to spend the time in the training and the staff development. You can't get away from it. You can't put in computers overnight. We're in the transition period."

But in a nation with thousands upon thousands of schools, public and private, a good, relatively inexpensive turnkey formula is exactly what the electroschools must rely on. The handcrafting—that year given over to faculty training and classroom design—is an impossibility except at rare experimental institutions like Blackstock. In most places computers will have to be rolled in over the summer and made ready to go by the first day of school.

Apple has a turnkey system it's offering schools wealthy enough to put it in. Its latest educational computers are designed to be about as resistant to onslaughts of childish playfulness as this kind of equipment can be. The tracking balls in the mice are designed to stop young scholars from unscrewing them and using the balls as marbles; the computer itself—the monitor, the microphone, the speakers and the CD-ROM drive—are all encased in one tough-to-knock-over unit. Schools can buy these machines for as little as about $1,000, but parents will pay more for a comparable civilian model like the Performa.

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THE SMART CLASSROOM

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This is not unimportant for the parents who want to follow and supervise their children's learning at home, since the software, the CD-ROMs containing the lessons and study material, will not run on non-Apple-type equipment. The software, of course, is the heart of the matter. Computers by themselves are, after all, dead screens, mice and keyboards. It's the software that makes them come alive.

Hence the new Apples the company has polished up for the teachers can come bundled with a variety of software to support the teachers' curriculums. Prepared according to the standards of the leading teaching associations, these bundles are developed, as they say in the business, to conform to the newest fads, standards, political quirks and ideological eccentricities of nationally organized education. Without the bundling, teachers and school districts would be left with the onerous job of sifting through the multiplying numbers of software teaching applications. These are more complicated and difficult to pass judgment on than textbooks, which a competent person can riffle through in a few minutes. Moreover, these electronic textbooks have to link up with other systems in one way or another, so what Apple offers in its bundles—a certified, approved, brand name that works and won't get anybody in trouble—is of no small value.

As of now, most of the software that's available for homes where parents want to see what their children are being taught and oversee their children's learning in the computerized school is very expensive. Until cheaper versions of classroom software are offered for home use, the computer, a nonpareil tool for sharing knowledge, may push parents further away from the school lives of their children. (Such software can be obtained through Educational Resources, 800/624-2926 or Apple's Michael Metz, the solutions development manager at Apple USA Education Division, Apple Computer, Inc., 900 East

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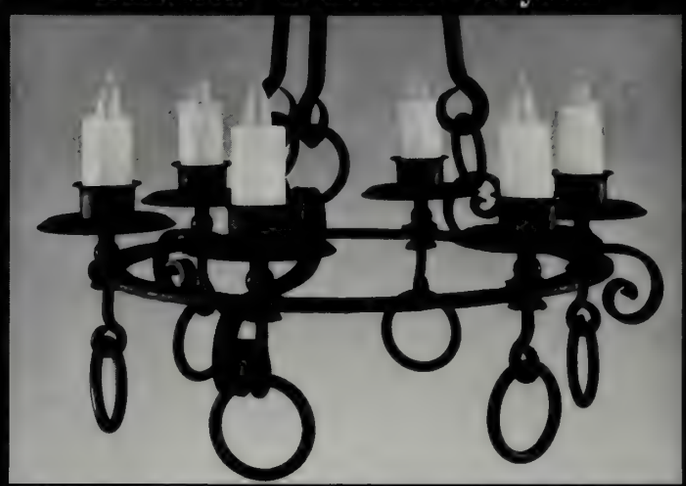
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THE SMART CLASSROOM
continued from page 118

Hamilton Avenue, MS: 73DD, Campbell, CA 95008; fax: 408/862-4551.) Of course, none of this is even a consideration for lower-income households without computers.

Nonetheless, the coming of the computer as the primary teaching tool opens up the possibility of yet greater national uniformity in schooling. But will corporate sales muscle and brand-name dominance prevent small companies with superior software from finding customers? One of the hallmarks of Electroland has been that small companies with good ideas have flourished. Will, for example, the CD-ROMs of a software company like BookWorm find their way onto the computers of the young people who would thrive on them?

BookWorm is a tiny company living in a sprawling old home in Knoxville, Tennessee, offering an imaginative selection of English and American classics—Henry James, Louisa May Alcott, Poe, Twain and Shakespeare. BookWorm books are a sight, sound and motion picture companion to the printed works, affording a wealth of historical, critical and cultural information about the texts. BookWorm's history is yet one more variant of the twice-told Electroland tale of a young person with an idea starting up a business in a garage. In this case, the founding mother is thirty-three-year-old Laura Bresko, an English major, who learned computerology writing technical manuals for Desert Storm at Oak Ridge National Laboratory. (BookWorm titles list for about $29 and are distributed through Broderbund's educational division, 800/521-6263; or call BookWorm at 800/845-1755).

When all is said and done, all learning is self-taught. But a well-constructed CD-ROM like a BookWorm, one that is not only multimedia but multilayered and richly complex, can carry a student off into a state of absorbed learning in which the oldest and greatest works of the human mind are mastered in new, and possibly better, ways. □

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Lisa Schomp, a third generation Oldsmobile dealer in Denver, spends much of her time fielding questions from her customers. They usually have a pretty good idea of what they're looking for in a car or truck, so they have a lot to ask her. But these days, Lisa gets almost as many questions from the people at General Motors. They want to know

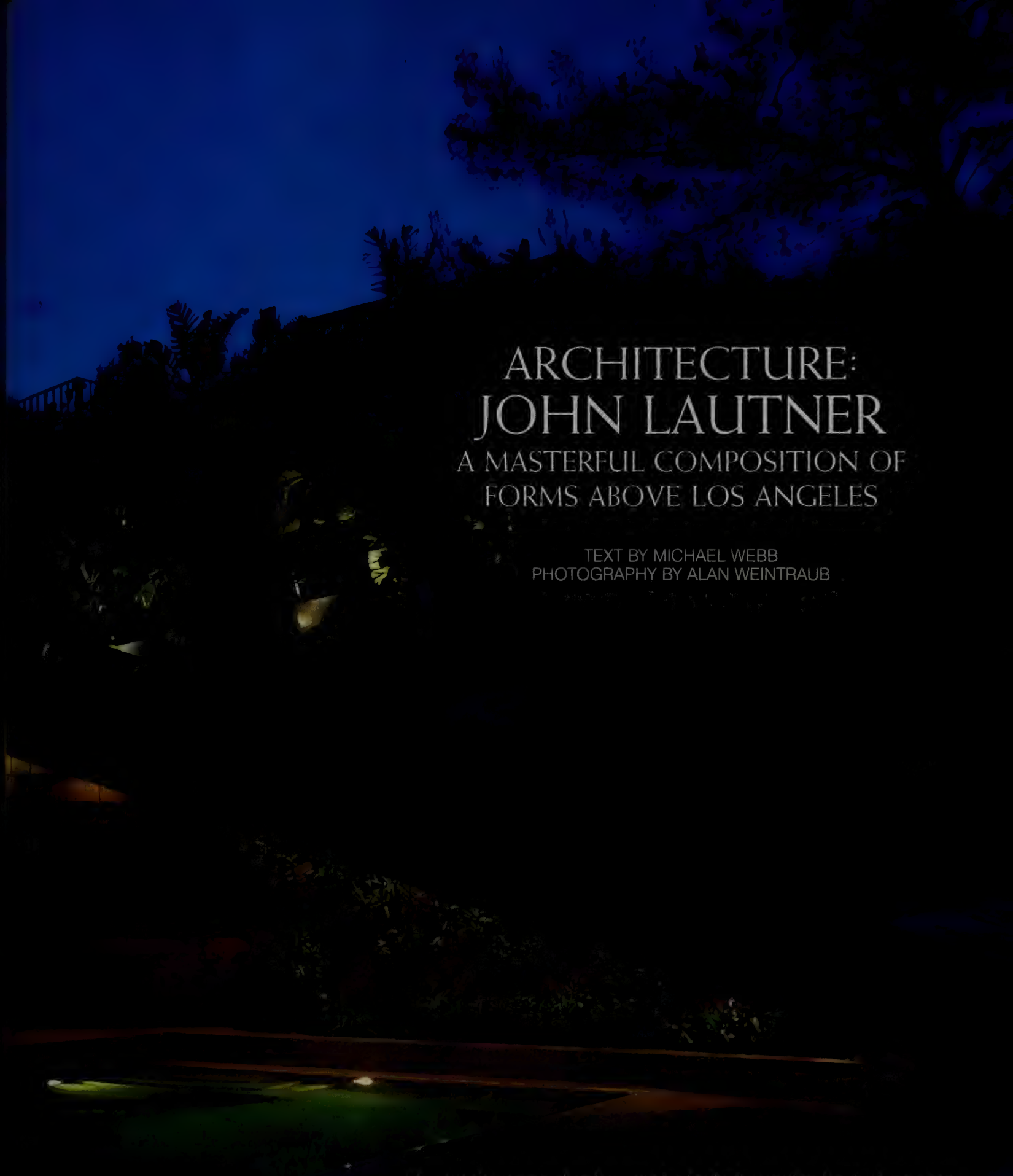
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ARCHITECTURE: JOHN LAUTNER

A MASTERFUL COMPOSITION OF FORMS ABOVE LOS ANGELES

TEXT BY MICHAEL WEBB
PHOTOGRAPHY BY ALAN WEINTRAUB

"Sensitively conceived and executed, a finely designed and crafted space can be magical," observed the late architect John Lautner. One of Lautner's last projects was an extensive upgrading of his 1963 Sheats house in Beverly Hills; he worked for many years with the present owner, James Goldstein, to implement materials and techniques that originally had been unavailable. The structure, primarily of poured-in-place reinforced concrete, is sited on a steep cliff above west Los Angeles. Glass walls are suspended from the soaring waffle-gridded roof, giving the effect of a barrier-free living room and pool terrace.





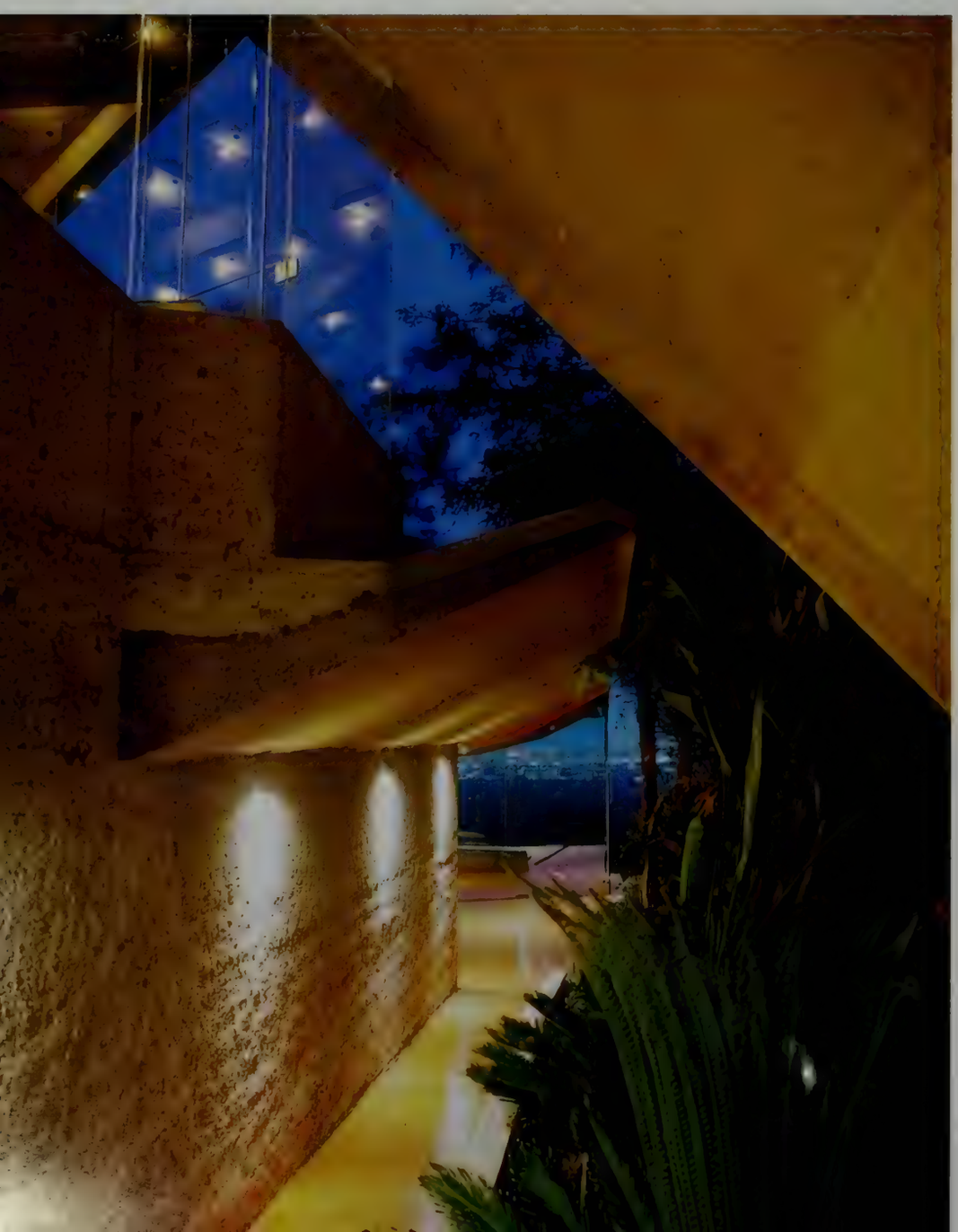
A fishpond bridged by concrete-and-glass steps makes up the entrance court. The upper waterfall pond runs along the hillside and continues the plane of the living room's built-in seating. Guiding the eye inward and past the tentlike concrete roof to the panoramic view, the redwood soffit pivots above a DeWain Valentine glass sculpture.

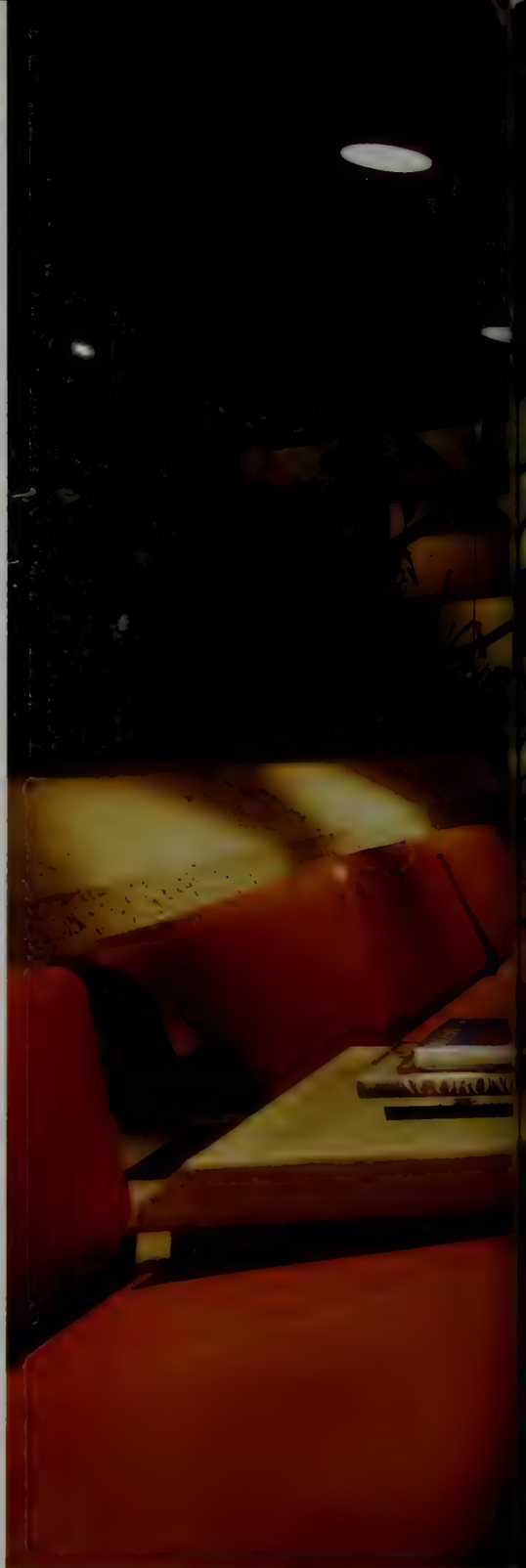


An architecture critic once called Lautner (above) "a lyrical technologist with a style spanning Frank Lloyd Wright and the year 2000." BELOW: Lautner's dramatic forms were always chiefly about function: The beveled end of the upper-level pool deck creates a deep overhang for the walkway to the master suite.

The purpose of Architecture is to improve human life," wrote John Lautner shortly before his death a year ago. "Create timeless, free, joyous spaces," he urged. "The infinite variety of these spaces can be as varied as life itself and they must be as sensible as nature in deriving from a main idea and flowering into a beautiful entity."

Lautner realized those goals in a succession of daring structures that reveal the artistic and technological potential of wood, concrete and glass. His fifty-five-year career as an architect began in 1939, when he arrived in Los Angeles from Taliesin to supervise construction on Frank Lloyd Wright's Sturges and Oboler houses. The Michigan-born Lautner thought Los Angeles was "the ugliest thing" he had ever





The original design had been limited by existing technology and budgetary constraints. With the new work, Goldstein allowed Lautner "free rein in every sense." ABOVE: In the living room as well as throughout the house, lighting enhances the forms and textures. For the large wool rug, which Lautner chiseled to echo the room's geometry, Goldstein found a weave that has the look of the concrete-aggregate floor.

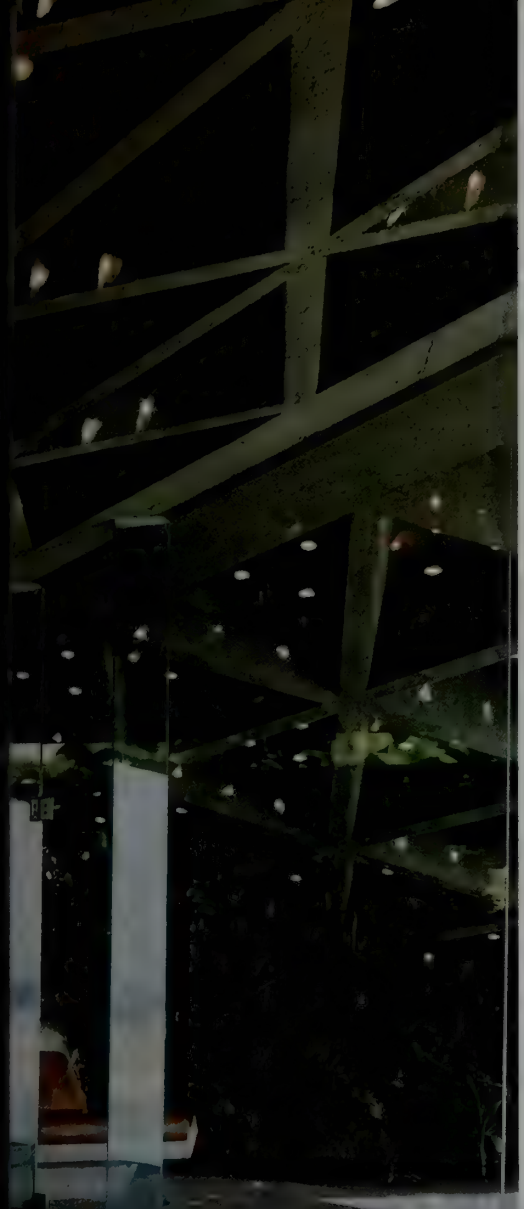


seen, but he was smart enough to realize, as Wright had in the early 1920s, that a booming city offered opportunities for realizing dreams that did not exist in more settled communities. He built a modest house for himself and his family in the Silver Lake district and devoted his life to creating extraordinary residences for exceptional clients.

One of the most remarkable Lautner houses is an angular, cavelike dwelling that is perched on a rocky slope in Beverly Hills overlooking west Los Angeles and the ocean. It was begun in 1963 for former clients Paul and Helen Sheats (they had commissioned a hillside complex of circular apartments in 1948) and has been rebuilt and upgraded over the past fifteen years for its present owner, real estate investor James Goldstein.

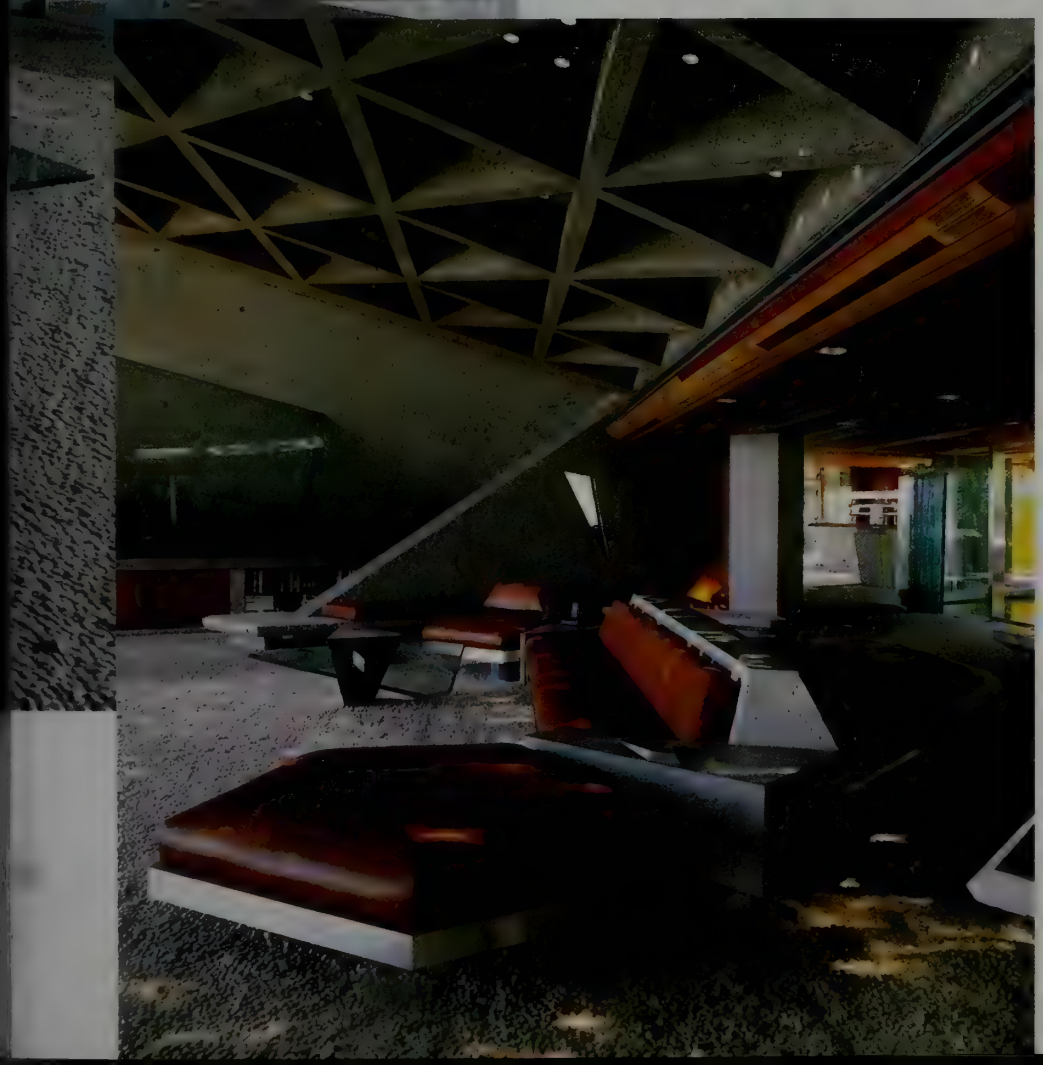
"Every one of John's houses was a unique, sensible solution to the needs of the site and the client," says Helena Arahuete, Lautner's longtime associate architect, whom he appointed to carry on his practice. The Sheatses requested individual rooms for each of their five children and a strong sense of openness, but they allowed the architect to select the design himself from his six distinct proposals. Lautner gave them a single-story wedge of bedrooms and a kitchen/dining area, all looking south over a canti-







The shaping of spaces generated the axes in Lautner's designs; he worked in three dimensions, building models and twisting paper to arrive at solutions. "Everything had to enhance the spatial concept," notes Helena Arahuete, his associate architect. LEFT AND BELOW: The Lautner-designed tables and seating in the living room extend the theme of angularity. A concrete roof punctuated with glass emits forestlike natural light.



levered terrace. The low-ceilinged living room expands upward and outward onto an east-facing pool terrace, beneath which is tucked a master suite.

An enclosed walkway leads from the carport to a water court; there, angular concrete blocks step across a fishpond and parallel a waterfall. Beyond all-glass walls is a peaked vault of concrete triangles that canopies the living room and frames a sweeping vista of sky, hills and distant towers. "We loved to camp out and sleep under the trees," recalls Helen Sheats, "so I asked for openings in the vault

"No right angles, no paint or plaster, no handles or knobs, no separation between interior and exterior," is how Goldstein summarizes his residence. ABOVE: Both the dining area and the open kitchen feature large motorized skylights. Lautner made the "floating plane" table of glass and concrete, which, along with stainless steel and wood, are the basic materials used in the house's construction.

"I had the utmost admiration for John and total confidence in letting him do what was best for the house. We were on the same wavelength."



"Once I started work on the house, I knew I had to go all the way with the process," Goldstein says. "And I knew only John could take it there." ABOVE: Encased in the main roof are 750 upturned water glasses that act as miniature skylights for the living room below. The interior space is molded by the sloping form, which follows the rugged topography of the site. Lautner conceived his buildings from the inside out and insisted that he never designed a façade. OPPOSITE: The eastern elevation, where the swimming pool deck serves as the roof of the master suite, is one of the few exposed exterior angles: The cantilevered house is mostly concealed by the foliage, much of which is the work of landscape designer Eric Nagelmann.

that would allow sunlight to flicker through as it does in a forest." Indeed, the seven hundred and fifty water glasses that Lautner set into the concrete cast triangular splashes of light across the waffle-gridded ceiling, mingling with reflections from the pool to achieve an open-air effect.

Goldstein, who had spent two years searching for a place with exciting architecture and a terrific view, was living in a high-rise apartment when he bought the house in 1972. The Sheatses had moved away, and later owners lacked their understanding of Lautner's vision. "The place was in horrendous condition," Goldstein says, "but the lines were magnificent. I felt from the start that this was a house I would stay in, not sell, so I decided to wait until I could afford to make improvements in the best possible way. I never dreamed how much I would end up doing."

Like many transplants from harsh climates, Lautner believed that one could live outdoors year-round in southern California. Initially he left the living room open to the terrace, protected only by a curtain of forced air that was piped down through the soffit. However, the Sheatses' successors eventually tired of the exposure and requested windows. Around 1980 Goldstein sought Lautner's advice on the feasibility of eliminating the steel glazing bars, which cut into the view, and substituting half-inch-thick sheets of tempered glass, butted together.

Soon after this job was completed, Goldstein invited Lautner to consider other improvements to the house, forging an enduring relationship with the architect and his associates. "I had the utmost admiration for John and total confidence in letting him do what was best for the house," Goldstein says. "But at times he held back and waited for me to tell him what I wanted. We were on the same wavelength, and there was great give and take."

It took four years for the two to transform the master suite (see *Architectural Digest*, February 1991), and activity on the main level was ongoing. Lautner designed concrete tables and leather-cushioned seating for the living room, where a wall of rocks around the fireplace was stripped away and a

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PIONEER AESTHETIC FOR UTAH

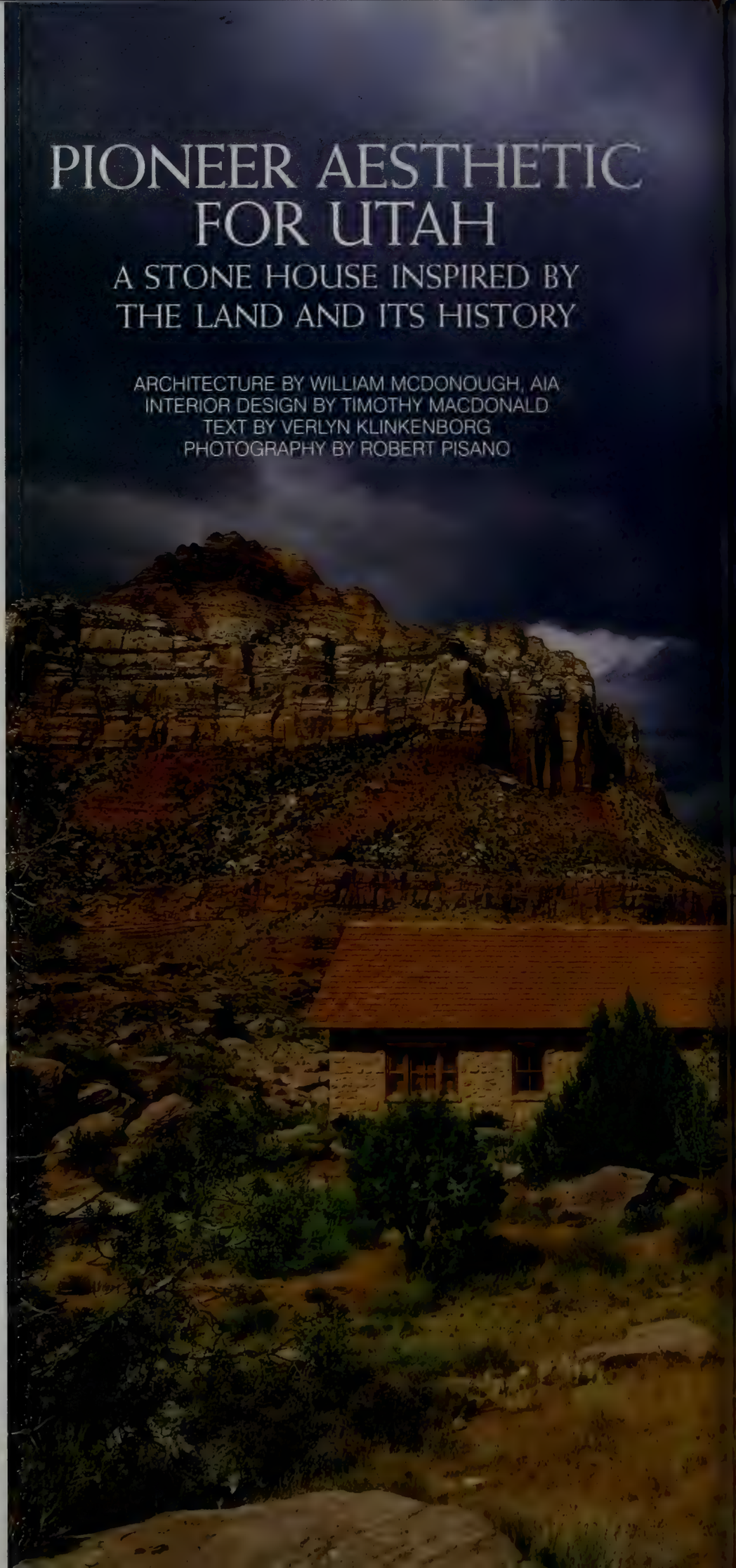
A STONE HOUSE INSPIRED BY THE LAND AND ITS HISTORY

ARCHITECTURE BY WILLIAM MCDONOUGH, AIA
INTERIOR DESIGN BY TIMOTHY MACDONALD
TEXT BY VERLYN KLINKENBORG
PHOTOGRAPHY BY ROBERT PISANO

Along the roadside, pentstemon, four-o'clocks and indigo have come into bloom among the juniper, piñon and tamarisk. The red-dirt road climbs above the East Fork of the Virgin River, which is lined with cottonwoods and locusts, and as it does you begin to witness the scale of the country in southwestern Utah —the buttresses and battlements of Zion National Park rising headlong in the near distance, the recesses of Canaan Mountain Wilderness disappearing up a box canyon to the south. The eye naturally climbs in this kind of country, to the top of Johnson Mountain, Eagle Crags, DeMille Peak, the Watchman.

But on the Trees Ranch, from the house they call House Four, designed by the architect William McDonough and decorated by Timothy Macdonald for a capital partner of the ranch, it pays to look downward too. Over the centuries the moving water on this land—the East and North forks of the Virgin River, South Creek and Shune's Creek—has laid out fields that have been planted in the last few years to Gala and Fuji and Golden Supreme apples, to peaches and nectarines and several varieties of Asian and European pears, all grown organically. The view is almost reminiscent of the fields you see in Canyon de Chelly—small pockets of cultivation that follow the contours of an extraordinary landscape.

"This is just a mad dream of mine," says Jim Trees. Beginning in 1982, Trees assembled two thousand acres bordered on two sides by Zion National Park. "The first white settler to come into this canyon was in 1862," he says. "His name was Oliver DeMille. He built a rather extraordinary house, and then he gave up in 1890,



Architect William McDonough designed a retreat near Zion National Park in southwestern Utah for a couple who wanted a house that would respect and blend into the natural surroundings. "The house is embedded in the landscape—the shape of the hill became the house," explains McDonough.





"The front porch is a gathering place in late afternoon to watch the fading sun change the rock formations' color and depth," says designer Timothy Macdonald, who assisted with the interiors. In keeping with the pioneer spirit, he placed a 19th-century Mennonite settee and a circa 1860 Mormon harvest table with painted chairs from John Hall Designs.

and nobody's really lived back here since then." Trees lived for four or five years in a cabin without electricity or a telephone, near Shune's Creek. His principal companion was a 1969 Terrex earth-moving machine he called Mother, which he used to mark fields and lay out roads. The scale of his ambitions—to bring two hundred acres under organic production—is offset only by his sensitivity to the land itself. The infrastructure of a modern, working ranch—more than thirty miles of power, irrigation and phone lines—lies hidden beneath roads that look like they were etched by a mule team a century ago.

The same principle lies behind House Four: to adhere to the choices a Mormon settler might have made but with modern possibilities intact. House Four marks the convergence of three friendships. When an old friend from New York became a capital partner in Trees Ranch, Jim Trees introduced him to William McDonough, now the dean of the architecture school at the University of Virginia and an active collaborator in the ranch's design from its beginning. The partner's wife was raised in a Mormon family in Utah, and she chose, as the focal point for the design of House Four, a view of that first pioneer house, built in the 1860s, which still sits on a ridge across the Virgin River against a backdrop of talus slopes and red-rock cliffs.

"They arc across the landscape,"

ABOVE: McDonough's design for the living area features a truss of local spruce, limestone and rusted-steel-and-copper chandeliers. The low table, pottery lamps, candlesticks and throw are from John Boone. Henry Calvin sofa and chair linen. Stark carpet. BELOW: "The dining chairs were used on the set of the television show *Rawhide*," says Macdonald.

says McDonough of the affinities between the pioneer house and House Four. "I had the same assignment the pioneers did. We used woods from as close as we could find, indigenous spruce, and stone from the nearest quarry. The difference is that we were totally immodest in terms of what was humanly possible. Look at the stonework. It's Machu Picchu. You can't get a razor blade between the conception and the execution. The house looks simple, but it's actually a



highly refined jewel box. That reflects something the owner often says: 'Life is full of infinite possibilities, but there's no substitute for excellence.' "

Some of the resemblances between House Four and the pioneer house are straightforward. In a band around the chimneys at House Four there is a repeating pattern of triangles similar to the Trees Ranch brand but actually copied from details on the stone house across the canyon. Other resemblances are more ironic, almost inverted. Where the pioneer house stands aggressively erect on a ridge, like a sail in the wind, McDonough's design allows House Four to settle into the land, to anchor itself to the contours of its setting. "How do we design a house," he asks, and this house is the answer, "that can go into the crest of a hill without altering the profile of the hill?" The southern end of the house seems almost to subside into the terrain on which it is built, the cut stone of the house quietly merging with the uncut stone surrounding it. On the other end of the house, a high mound of loose rock was gradually disassembled so the couple could watch from their bed as the sun rose against the eastern face of a mountain called the West Temple. The result, says McDonough, is that "the house matches the original profile of the hill."

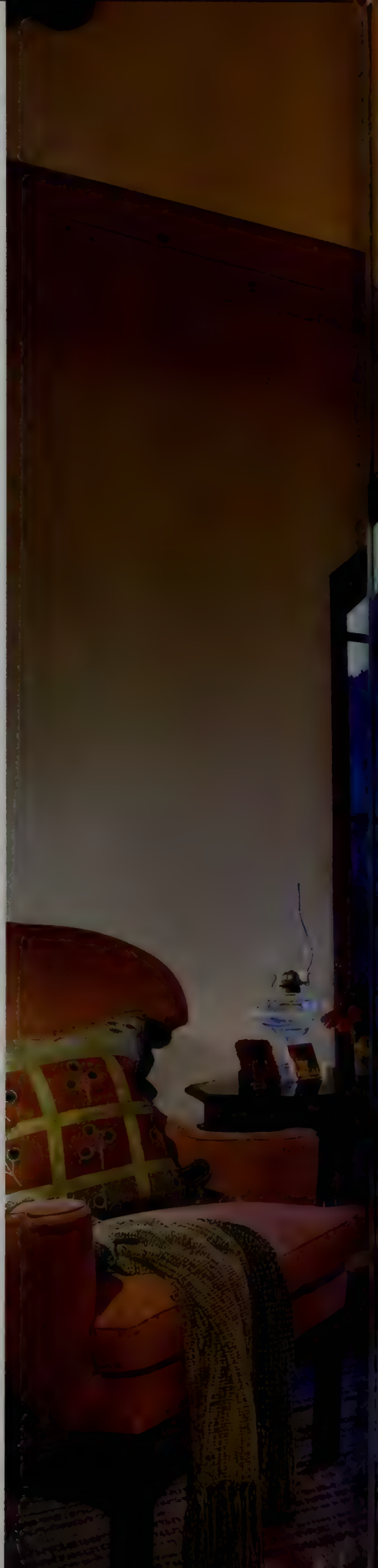
"When you have all this around you," Jim Trees says, pointing into Zion beyond the pioneer ruin, "how

continued on page 227

BELOW: As in much of the house, "nature provides the visuals and simplicity prevails," says Macdonald. The circa 1890 hooked rug in the master bath rests on a recycled hard-pine floor. Oliver DeMille's 1860s house is in the distance.

RIGHT: "The clients wanted to wake up to the light reflecting off West Temple," says McDonough of the master bedroom's orientation. The Utah hexagonal sewing table is circa 1880. Chenille throw and pillow are from John Boone.







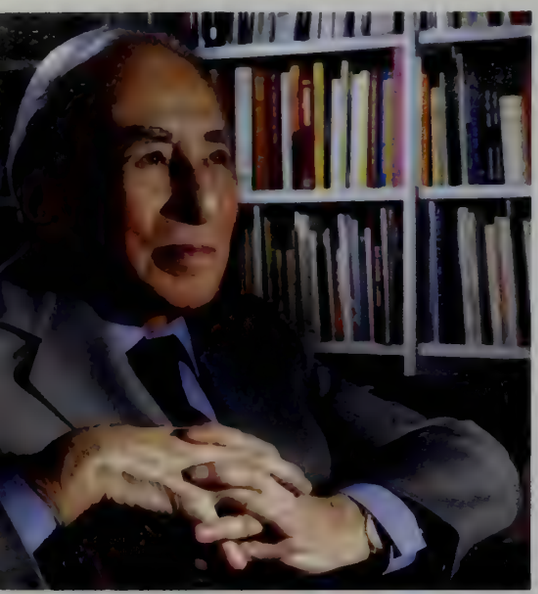
"We used woods from as close as we could find, indigenous spruce, and stone from the nearest quarry."



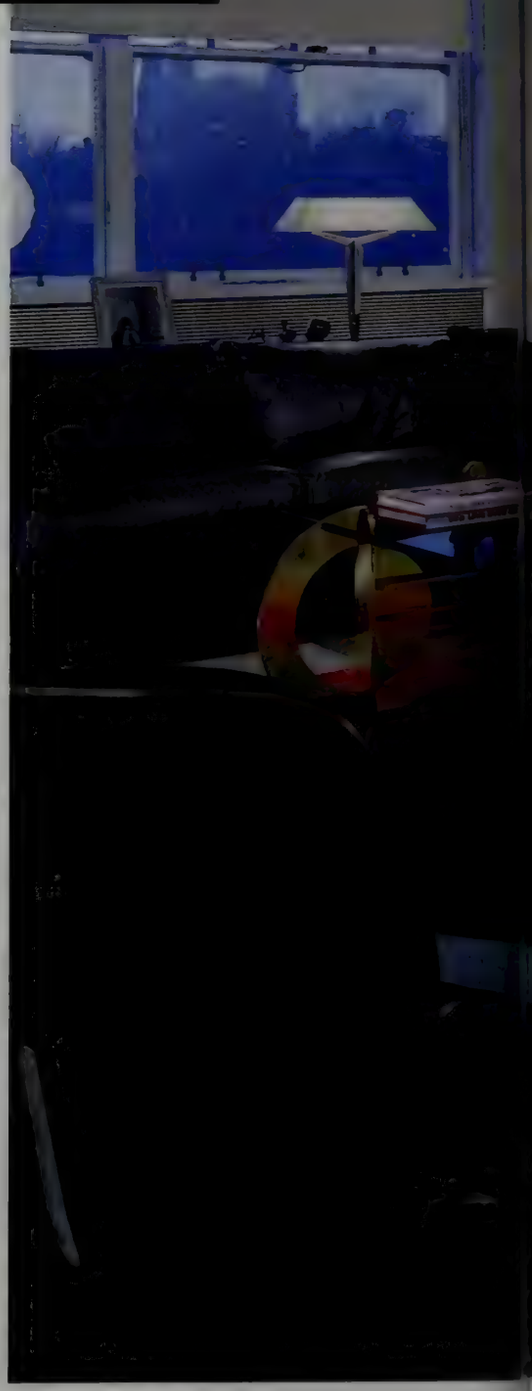
ABOVE: "Inspiration for the chimney details came from the DeMille house," says McDonough. On the terrace, Macdonald gathered a Mormon rocker and a mahogany table and chairs.

OPPOSITE: "The curves of the pool and the way it culminates in a waterfall connect the swimmer visually and acoustically with the river that flows by the house," says McDonough.









ARCHITECTURAL DIGEST VISITS:
LEO CASTELLI
THE LEGENDARY ART DEALER'S FIFTH AVENUE COLLECTION

TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY DURSTON SAYLOR

Leo Castelli (above left), who has exhibited the finest in contemporary art in his New York gallery since 1957, lives in a Fifth Avenue apartment filled with a trove of artworks. Still, he doesn't see himself as a collector. "I'm not even an acquirer, really. I simply like to have good paintings around." ABOVE RIGHT: Frank Gehry's *Fish Lamp* and Jasper Johns's 1960 *Gray Alphabets* occupy the entrance hall. Beyond are Roy Lichtenstein's *Girl* and a circa 1900 Venetian chair.

Arguably the most important art dealer of the twentieth century, indisputably the one who transfigured the art world as we know it today, Leo Castelli wears his fame "like a fine white shirt"—in fact, like the fine white shirts he literally wears. Hovering above and beyond his impeccable attire are his blazingly lucid intellect and almost messianic sense of mission: It is, he says, simply a matter of honor to have shown, and to continue to show, the best in contemporary art. Certainly nobody has made a cleaner sweep of the avant-garde than Castelli; starting with his decisive "Ninth Street Show" in 1951, which spotlighted the Abstract Expressionists Pollock, de Kooning and Kline, he went on to launch Rauschenberg and Johns, Warhol and Lichtenstein, Twombly and Stella. The careers of Claës Oldenburg, Ellsworth Kelly, Bruce Nauman, Richard Serra, Dan Flavin, Joseph Kosuth, Meyer Vaisman and the Starn twins are also testaments to the attunedness of his antennae.

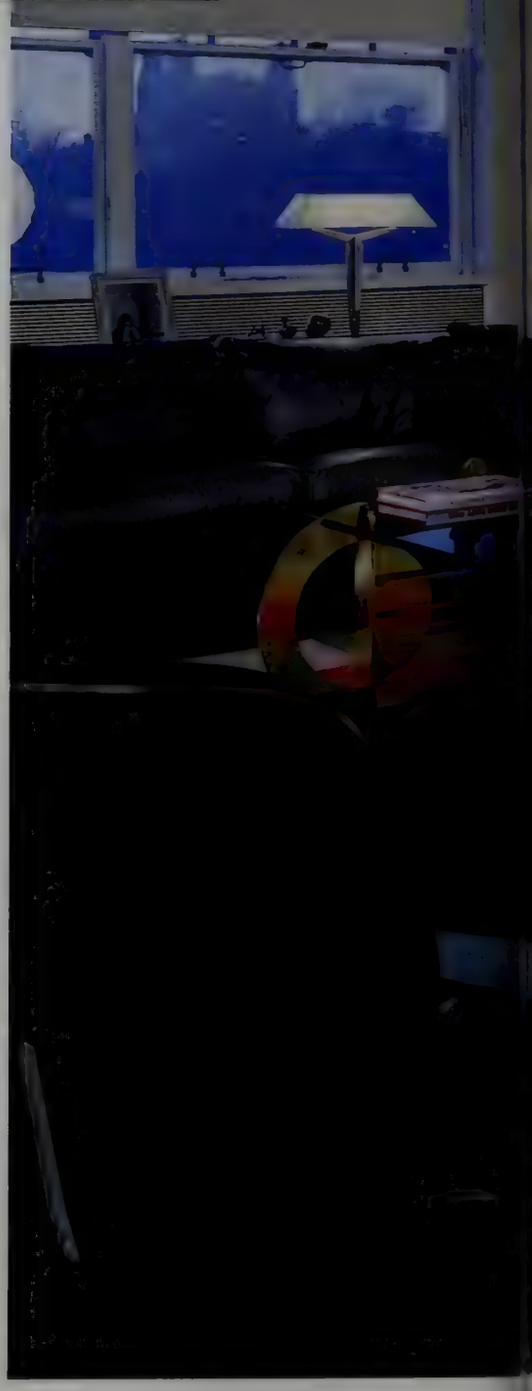
The Castelli who discovered and encouraged an entire generation of



A 1958 canvas from Jasper Johns's *Flag* series is joined in the living room by Lichtenstein's *Yellow Apple*, a 1981 painted bronze, and, at right, *Still Life After Picasso*, 1964. Nearby are an Eames lounge chair and ottoman, circa 1925 tables by Jean and Jacques Adnet and a Frank Stella rug.







ARCHITECTURAL DIGEST VISITS:

LEO CASTELLI

THE LEGENDARY ART DEALER'S FIFTH AVENUE COLLECTION

TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY DURSTON SAYLOR

Leo Castelli (above left), who has exhibited the finest in contemporary art in his New York gallery since 1957, lives in a Fifth Avenue apartment filled with a trove of artworks. Still, he doesn't see himself as a collector. "I'm not even an acquirer, really. I simply like to have good paintings around." ABOVE RIGHT: Frank Gehry's *Fish Lamp* and Jasper Johns's 1960 *Gray Alphabets* occupy the entrance hall. Beyond are Roy Lichtenstein's *Girl* and a circa 1900 Venetian chair.

Arguably the most important art dealer of the twentieth century, indisputably the one who transfigured the art world as we know it today, Leo Castelli wears his fame "like a fine white shirt"—in fact, like the fine white shirts he literally wears. Hovering above and beyond his impeccable attire are his blazingly lucid intellect and almost messianic sense of mission: It is, he says, simply a matter of honor to have shown, and to continue to show, the best in contemporary art. Certainly nobody has made a cleaner sweep of the avant-garde than Castelli; starting with his decisive "Ninth Street Show" in 1951, which spotlighted the Abstract Expressionists Pollock, de Kooning and Kline, he went on to launch Rauschenberg and Johns, Warhol and Lichtenstein, Twombly and Stella. The careers of Claës Oldenburg, Ellsworth Kelly, Bruce Nauman, Richard Serra, Dan Flavin, Joseph Kosuth, Meyer Vaisman and the Starn twins are also testaments to the attunedness of his antennae.

The Castelli who discovered and encouraged an entire generation of



A 1958 canvas from Jasper Johns's *Flag* series is joined in the living room by Lichtenstein's *Yellow Apple*, a 1981 painted bronze, and, at right, *Still Life After Picasso*, 1964. Nearby are an Eames lounge chair and ottoman, circa 1925 tables by Jean and Jacques Adnet and a Frank Stella rug.



ABOVE: "They're Jim's *Spaghetti* paintings," says Castelli of James Rosenquist's 1965 oils in the living room. "Perhaps *spaghetti pomodoro* and *spaghetti vongole*." Andy Warhol's 1964 *Brillo* is below his silk screen *Flowers*, from the same year. Above a circa 1870 Pennsylvania cabinet in the dining room is Lichtenstein's 1968 *Stretcher Frame with Cross Bars II*.

Castelli all but single-handedly put modern American painting on the world map.

OPPOSITE: *Still Life with Oysters, Fish in a Bowl and Book*, a 1973 oil and magna on canvas by Roy Lichtenstein, hangs in another corner of the living room near *Italian Woman*, a 1986 sculpture in stainless steel by Jeff Koons. The low table is also by Lichtenstein. Isamu Noguchi lamp. Mario Bellini designed the sofa.

artists, spotted trends, fostered movements (Pop, Minimal, Conceptual and video art) and all but single-handedly put modern American painting on the world map could best be described as the field's elder statesman—except for a single astonishing fact: At the age of eighty-eight he remains, in Henry James's phrase, "young to life"—his figure still lean, his buoyancy incorrigible. Indeed, of all the things he's been called—"the Count," "Pope Leo," "the Metternich of the art world," its "*ultimo mito*"—it is the phrase "eternal adolescent" that speaks to his own adventurous sense of himself. Those two words were leveled affectionately at him by his first wife, the now equally celebrated art dealer Ileana Sonnabend. "We shared an enthusiasm for art and artists," Castelli recalls, too modestly, because together they became a magnet for all the art life of the time: De Kooning lived in their East Hampton house for two summers running, and Pollock would pull up to their door several times a week in his Model T Ford, as would a racier Kline in his Ferrari.

The incredible longevity of Leo Castelli's run as an arbiter derives, those who know him well agree, from an inner balm and balance. From, as Montaigne wrote, "not so much pressing upward and onward as knowing how to set oneself in order and circumscribe oneself. . . . There is nothing so beautiful and legitimate as to play the man well and properly, no knowledge so hard to acquire as the knowledge of how to live this life well and naturally." Castelli has always





Of Robert Rauschenberg's 1963–64 oil *Persimmon*, Castelli says, "He follows here the principle he began with his collages, juxtaposing new images with old—there's a street scene with a Coca-Cola sign in the background." A 1960–61 bronze by Jasper Johns rests beside a circa 1925 table lamp by Dominique. The circa 1925 serpent standing lamp is by Edgar Brandt.

taken care to keep a certain distance between himself and luxury (though no distance at all between himself and pleasure), and over the course of his long life he has formed few attachments to "things"—art, of course, being quite another matter.

Born in Trieste when it was part of the Austro-Hungarian Empire, he took a degree in law, then embarked on brief careers in insurance and banking; it was only later, in Paris, that he "got perniciously interested in art." He came to America in 1941. Where, then, has this living monument to the cultivation of aesthetic response wound up living? Nowhere very imaginative, he is the first to acknowledge—merely in a nondescript 1940s building in the comfortable upper reaches of Fifth Avenue.

"Let me see now, digging back," he says, "it was 1963, and my second wife, Toiny, and I were established in a number of beautiful high-ceilinged rooms in a town house at Four East Seventy-seventh Street. We also had our gallery there. [In 1971 the Castelli Gallery moved to its present location, at 420 West Broadway in SoHo.] It was a little center where crazy contemporary artists who were not yet personages were shown, and it had



Castelli moved his 77th Street gallery to SoHo in 1971. There, he holds all-day Saturday openings, which he conceived of. "Tuesday night openings weren't such a good idea—you had to go out of your way to go to them. There was too much solemnity. Saturdays, people come more naturally." ABOVE: *Virtue*, a 1973 oil by Edward Ruscha, is in the entrance hall.


JASPER JOHNS
Magritte
RICHARD LONG



Though he is considered New York's most influential art dealer, Castelli detests the term. "Duchamp once referred to dealers as 'lice on the backs of the established artists.' In that case, I aspire to a higher form of insect life. I at least went out on a limb to show new artists, which is the opposite of feeding off their blood." LEFT: Roy Lichtenstein's 1965 *Diana* strikes a classical note in the dining room, where china pieces by the artist are on the 19th-century American table.

many great vibrations." To hear this immensely cosmopolitan amateur talk, the whole thing was a lark. One must remember that out of that lark came this superb career.

The town house, Castelli continues, corresponded to his tastes, but his son, Jean-Christophe, was about to be born and his wife wanted to move to Fifth Avenue. "This seemed to me exaggeratedly genteel—I felt, I must say, a little bit embarrassed." Toiny Castelli died in 1987, and her husband has stayed on in the apartment alone, amid the unfolding splendor of their art.

The consonance between Leo Castelli himself and the world he has created around him is complete: The space he lives in is very like his own person—small, neat, spare and understated. It's the apartment not of a grand seigneur but of an émigré Triestine intellectual who has never needed to show off—a man of profound culture who is currently rereading *Madame Bovary* in the original and planning to take up Proust again. What the place really amounts to, of course, is a private art gallery. The pictures are the thing; the furniture is pretty much unobtrusive, with a few exceptions—in the living room, a circa 1925 serpent lamp by Edgar Brandt, a Charles X chair and a lamp designed by Diego Giacometti, and in the dining room, a long nineteenth-century American table that Castelli says he likes "as much as a work of art. . . . Well, I mean, it *is* a work of art."

Castelli today discerns in the drawings, prints and pictures on his walls—most of them from his stable of artists—the same originality and inventiveness he did the first time he saw them. It is safe to say that some of them have gone so far as to redefine what art is and is not. The entrance hall, with works by Edward Ruscha, Frank Gehry and Jasper Johns (one of the Johnses spells out "Leo Castelli" in newsprint) lays the groundwork for what's in store in the living room. There, to one side of the fireplace, is Robert Rauschenberg's 1963–64 painting *Persimmon*, which Castelli readily pronounces a masterpiece. "This one is very special because it has a dominating figure, one borrowed from Rubens, instead of the usual Rauschenberg wealth of imagery—and I have to tell you that Philip Johnson wanted this picture very badly," Castelli adds with transparent satisfaction.

He now turns to salute Jasper Johns's *Flag*, where it waves above the fireplace; it was done in 1958 and is considered one of the best of the artist's famous *Flag* paintings. "I sent it to Paris once for a show," Castelli recounts. "The gallery was on the rue du Faubourg St.-Honoré, at street level, and they put my *Flag* in the window. And what do you think the French press said? How pushy those Americans are to advertise themselves like that!

"Now this is a strange one," Castelli continues, pointing across the room to Lichtenstein's *Still Life After Picasso*. "Roy did it in 1964, and it still looks incredibly fresh because it's painted on Plexiglas from behind. He did just this one and a couple of others, then abandoned the idea. I find this painting very powerful; it will never get old, thanks to that technique of his—it will be the same in a hundred years. But if you look at the Lichtenstein on the other wall, *Still Life with Oysters, Fish in a Bowl and Book*, done later on, in 1973, it's aging," Castelli laments. Clinging fast to youth, however, is a

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FRENCH LESSONS IN LONDON

ANDRE DE CACQUERAY REDEFINES A VICTORIAN RESIDENCE





When André de Cacqueray first visited Versailles he was young, about the same age one of his ancestors had been as a page boy to Louis XVI. "I could imagine him well," he says. "He must have been so bored standing around all day outside the king's bedchamber, just looking decorative and waiting to run errands, jostled by people needing to see the king. He had scratched his name on a pane of glass, and I could imagine that too: waiting until no one was looking, then a bit of quick graffiti. When I found that pane with his signature still there, court life

"It's important that rooms suit the life of the owner. I'm an antiques dealer, and my house reflects that," says André de Cacqueray (opposite) of his Victorian residence in London. BELOW LEFT: "I removed partitions in the living room and gilded the paneling. It's a bit bright but will age nicely in twenty years."

BELOW: De Cacqueray replaced the living room's English marble mantel with a Louis XVI fireplace, which he felt would be more in keeping with the French furniture. Before the mirror are a circa 1772 clock depicting Minerva and ormolu-mounted Imari vases.

TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE







OPPOSITE: German open-arm chairs rest by a Jean-Henri Riesener *bureau plat* in the library, a room where de Cacqueray occasionally sets up trestle tables and hosts dinner parties. In the foreground are chairs by Georges Jacob. ABOVE: The master bedroom was fashioned out of part of an adjoining apartment that de Cacqueray bought and expanded into. The silk wallcovering bears a pattern first used in Napoleon's breakfast room in the Grand Trianon. Reflected in the Empire mirror is a bed with a Regency canopy.

"I like the concept of large, grand rooms for parade and tiny, practical rooms, worked to the millimeter, for privacy."

came alive for me, and I've been fascinated by it ever since.

"What interests me is the way everybody took their place around the king," continues de Cacqueray. "It was better to be near him, even if that meant living in small rooms overlooking a light well, so important people such as family and mistresses were squeezed into exquisite secret rooms that tourists never see. Marie Antoinette's library is only about seven feet high, but the boiserie is like jewelry. Mme du Barry's rooms have awkward angles because they are under the mansard, conveniently above the king's privy chamber, but the miniature craftsmanship makes the rooms beautiful. I like the concept of large, grand rooms for parade and tiny, practical rooms, worked to the millimeter, for privacy."

That concept of large and small is what de Cacqueray takes from Versailles and what he had in mind when he designed his own apartment in a Victorian house in London. There, three grand rooms give glorious "parade" to fine French furniture and silks, and four small rooms pose the challenges he loves. "In decorating, it's the art of planning small rooms that most amuses me and gives me joy," he explains. "The smaller the room, the more perfect it must be."

André de Cacqueray grew up in the family house set among the vineyards of Languedoc in France. He came to London in 1978 to take a course at Christie's, then decided to stay, "to occupy myself with what holds my heart—French Empire and Regency furniture and the Neoclassical



"The guest bedroom was designed to be like a compartment on a train," says de Cacqueray, who carved the compact room, along with two baths and two dressing rooms, out of the small servants' staircase area of his apartment. The mirror panels framing the mahogany-and-brass cabinets create the illusion of space.

objects so valued in France, but at that time out of fashion in England." He opened a shop in Pimlico and soon collected a following of loyal clients who are often so impressed with the perfect layout of his own office below the store that they ask him to decorate their houses as well.

The planning of his small rooms at home is equally precise. He built them into an unused space that had been a servants' staircase, some fourteen feet high, by dividing the area into four rooms, two above and two below, but not equal in height. His head nearly touches the dressing room ceiling—the price he pays so that the bath below can be more generous. "No one spends as much time in a dressing room as they do in a bath," is his sensible reasoning. "Practicality is my specialty."

Not an inch is wasted, neither there nor in the guest bedroom, which is the size of a railway compartment and planned with the same care. The bed folds up into mahogany cupboards; strips of mirror make the room appear larger and are his homage to Sir John Soane. "If Soane had designed compartments for wagons-lits or the Orient Express," he says, "they would probably have looked like this."

For his own rooms, de Cacqueray referred to the past and discovered that the residence was built for the earl of Munster in 1861 but sold soon after to an American banker from Maine. "Just like London today," he notes. "All these American bankers. I thought for a long time about what the original owners would have done to the house. In Paris, too, bankers like the Rothschilds were establishing a taste for blown-up grandeur, with royal furniture for show and buttoned chairs for comfort, mixing all the Louis and Bourbons and Bonapartes with the love of comfort that Louis-Philippe had learned during years of exile in England. In a Victorian house you don't feel you have to be too purist, because everybody was eclectic at that time. The history

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"I call it my Victorian winter garden," says de Cacqueray of the very narrow conservatory that opens onto the terrace. "I allow my caged birds to fly about it during the day." The rouge-marble fireplace dates to the 19th century; the armchairs are 1930s.



A ROOM WITH A VIEW

A DESIGNER'S STUDIO APARTMENT IN MANHATTAN

INTERIOR DESIGN BY ROBERT BRAY AND MICHAEL SCHAIBLE
TEXT BY JUDITH THURMAN
PHOTOGRAPHY BY DURSTON SAYLOR





"I like small spaces," says designer Robert Bray, who pared down his belongings to fit into a studio apartment in New York's Greenwich Village. "I've had larger apartments, but I used only a part of them—this is how I live." Pieces by modern masters, including a Saarinen table and a pair of Brno chairs by Mies van der Rohe, are mixed with finds from neighborhood shops, such as a leather chesterfield that Bray rebuilt. His friend Richard Giglio painted *We*. Patterson, Flynn, Martin & Manges carpet.





"Only six people have ever been here," says Bray. "I entertain at restaurants or at the beach house. This is where I escape the pace of New York." ABOVE: Bray, left, with his partner, Michael Schaible, who assisted with the design.

Who said *"le superflu, c'est le nécessaire?"* Not Bob Bray. The renowned designer lives with poetic economy in a studio apartment. No sleeping ell. No dining nook. No walk-in closet. It reminds him, he says, of his boyhood tree house. "I had the best one in the neighborhood, of course. The other kids made elaborate messes, but mine had level floors. I've always loved aeries: extremely tidy, one-man spaces that overlook everything."

Bray's interior, recently refreshed, gives new life to the cliché "pad in the Village." Its colors are the pearly graphite of a number two pencil and the rag white of expensive bond. As in a haiku, there is no margin for error: Every detail registers, and even the closet has been ruthlessly edited. There is one shelf for the designer's white T-shirts, another for his gray sweatpants, and a rack of nearly identical black jackets. Bray is a great

LEFT: "Reading, drawing, eating and tea center around the table. I wanted a room that wasn't terribly complex—it's intended to make daily life simpler." A Bray-Schaible daybed is also used for sleeping. Behind the low wall is the kitchen; the bath is to the left rear. Santa Barbara Designs pillow and bedcovering fabric.



"I call the style 'rational glamour,' " remarks Bray. "It's pretty *and* it's easy to maintain." A vignette in a corner of the room includes a turn-of-the-century Austrian bisque plaque and, on a Bray-Schaible table, an Empire-style porcelain tureen from Italy.

reader, but he doesn't keep his books, in part because he hates clutter, but in part because "a shelved library," he smiles, "invites nosy people to size up your character." It's not that he's shy: "If someone can read me, I adore them." Perhaps the real model for Bray's reserve is that supremely confident old master named Anonymous.

Maître Bray lives between four walls, but he has three windows, two of them enormous. They're open six months a year because he hates air-conditioning. He also hates dirt, so there's a conflict. "You have to clean every day," he says. "I dust the ceilings with a dry mop." The views are a spectacular contrast to the décor: crowded, vivid, noisy, eclectic and unstable. "It's like living on a porch out West," says Bray. "You forget what a huge and lurid sky New York has."

Bray claims that he condensed his life and his possessions from a 2,000-square-foot loft in the West Village. "No you didn't," says Michael Schaible, who has been listening to his partner quietly, as is his wont. "You were living in the Dakota."

"I was living in the Dakota?"



A Neoclassical balustrade, part of the building's façade, serves as a railing for the western window, which overlooks the Village. "I need tons of light and tons of air," says Bray, who opted against blinds and draperies. "The windows are open half of the year."

"Yes," says Schaible. "The Dakota. John Lennon, twin towers, Central Park outside the window—you were up in the eaves."

"It rings a bell," drawls Bray. "And while I was, apparently, living in the Dakota"—he glares fondly at his partner—"I happened to visit a friend who lives down the street. This building was just being gutted. I looked up, and through the scaffolding I saw a window on the corner. It had about a yard of palazzo balustrade. It was a few feet above the other roofs. I went in, got the rental agent out of his vinyl-covered swivel chair, dragged him outside and pointed to the window. 'I want *that* apartment,' I told him."

Even though Bray and Schaible have been partners for twenty-six years and have for nearly that long shared a summer place on Fire Island (See *Architectural Digest*, May 1993), Schaible has only been to Bray's one-man tree house twice before. The purpose of today's exceptional visit is to inspect his partner's new arrangements. "For a long time," says Bray, "I lived here like a reclusive teenager."

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ART:
19TH-CENTURY FRENCH WALLPAPER



INTRICATE PRINTED PANELS THAT OFFER STRIKING DECORATIVE VISTAS

TEXT BY JOHN A. CUADRADO



When he climbed the Cheops Pyramid during his trip to Egypt in 1849, Gustave Flaubert was astounded to discover an advertisement for a French wallpaper manufacturer painted in black letters on the side of the pyramid. Perhaps he should not have been surprised. For much of the nineteenth century the world's enthusiasm for French paperhangings seemed boundless. French *papier peint* was recognized as technically and aesthetically unsurpassed, and French leadership in matters of style was uncontested. Manufacturers like Zuber, Dufour, Jacquemart & Bénard and Desfossé produced wallcoverings in an endless variety of designs and exported them in vast quantities to eager customers as far away as India, Hong Kong, Russia and North and South America.

Papier peint came into its own during the first half of the nineteenth century as the principal decorative element on the walls of the room. Fabric wallcoverings, tapestry, fresco, paintings and woodwork all took second place to the new wonders of the paperhanger's art. Propelled by constant technological innovation and a desire to push the art of illusion to its extreme, French manufacturers brought the medium to the peak of its development. Within the sphere of the home, French papers represented a tour de force of the possibilities of the developing industrial age and provided the public with a dizzying array of new decorative choices. As one contemporary critic exulted, for the first time "a simple piece of paper or card [can be given] not only the sheen of silk or satin . . . the thick substance of drapery or the glaze of ceramic finishes, but also the . . . texture of old tapestry . . . and even the swell and curve of upholstery."

The new wallpapers of the nine-

Dado Panel Fragment, 19th century. Woodblock on handmade paper; 21½" x 61". The swags, urns and paired columns on a *papier peint* architectural backdrop in the Empire style decorated and delineated wall space. Christie's, New York.



Some papers required hundreds of individually block-printed colors.

LEFT: *Wallpaper Panel* (from a set of three), Alexandre-Evariste Fragonard for Dufour et LeRoy, 1808. Woodblock on paper; 37½" x 25¼". In his design for the panel *Janvier*—part of his series *Les Douze Mois*—the historical painter Fragonard paid homage to the classical world, creating unity between wallpaper and the Empire furnishings of the period. Christie's, New York.

BELOW: *Wallpaper Panel*, Dufour, 1812–1830. Woodblock on paper; 96½" x 74½". The highest-quality landscape wallpapers, in which a series of nonrepeating illustrations were joined into a panoramic tableau, were made in early-19th-century France. A panel from *Les Monuments de Paris* shows an imaginary sequence of Parisian monuments. Charles R. Gracie & Sons, Inc., New York.



teenth century gave individuals unprecedented control over their home environments, allowing them to play with the laws of perception at will. *Papier peint* could contract, enlarge, lower or heighten the apparent dimensions of walls or ceilings. Flat, undistinguished walls could be broken by landscape papers that opened windows onto seemingly infinite horizons, or by trompe l'oeil sculptural or architectural elements that seemed to project from wall surfaces.

Thoroughly persuasive imitations of expensive materials such as marble, gold leaf, leather, mother-of-pearl and exotic woods could be applied to surfaces at whim. Most important, these transformations could be effected quickly and at moderate cost, making elaborate home decoration accessible to the middle class for the first time. Seven yards of wallpaper columns worthy of a Renaissance palazzo set buyers back only $1.16 in 1831, and wallpaper versions of coffered ceilings, friezes, dadoes and moldings cost little more.

Although technological progress meant low prices, quality, not price, was the byword for French manufacturers. As one English critic noted in 1861, compared with his British counterparts, "the Frenchman employs more expensive materials in his manufacture . . . more expensive grounds [and] more expensive tinting colors. . . . In France, the [wallpaper] designer is an artist." Indeed, even when cylinder printing became possible, the best French papers were still block-printed by hand as French wallpaper designers strove to achieve delicate variations of color, light, shadow and texture. This concern with painterly effects was such that some papers required hundreds of individually block-printed colors and thousands of hand-carved blocks. Designs were

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BENEDICTE PETIT

Wallpaper Panel, Edouard Muller for Desfossé et Karth, 1853. Woodblock on paper; 12' x 7'. Considered the first realistic depiction of flowers in a wallpaper pattern, *Le Jardin d'Hiver,* which was rendered after 20 years of intense botanical study, required several hundred wood blocks. Carolle Thibaut-Pomerantz, Paris.





ABOVE LEFT: *Pair of Wallpaper Panels*, Xavier Mader for Dufour, 1810–12. Woodblock on rag paper; each panel: 76" x 21". ABOVE RIGHT: *Pair of Wallpaper Panels*, Xavier Mader for Dufour, 1815–20. Woodblock on rag paper; each panel: 84" x 21". Employed at Dufour upon its inception in 1808, Mader produced some 1,500 original designs. His wallpaper renderings of white and blue satin draperies were meant to be installed above a dado rail. The wallpaper was not reprinted after its introduction in the early 19th century. Toynbee-Clarke Interiors Ltd., London.

OPPOSITE: *Pair of Wallpaper Panels*, Xavier Mader, circa 1825. Woodblock on handmade paper; each panel: 86⅛" x 25½". Classical busts of Melpomene and Terpsichore, the Muses of tragedy and dance, were executed in grisaille painting, which was widely used to create three-dimensional effects in trompe l'oeil reliefs. Mader developed his series *Les Muses* after he left Dufour in 1823. Hirschl & Adler Galleries, Inc., New York.


MELPOMENE.


TERPSICORE.

PAST PERFECT IN PARIS

A RICHLY DETAILED APARTMENT FOR A NEW YORK DESIGNER

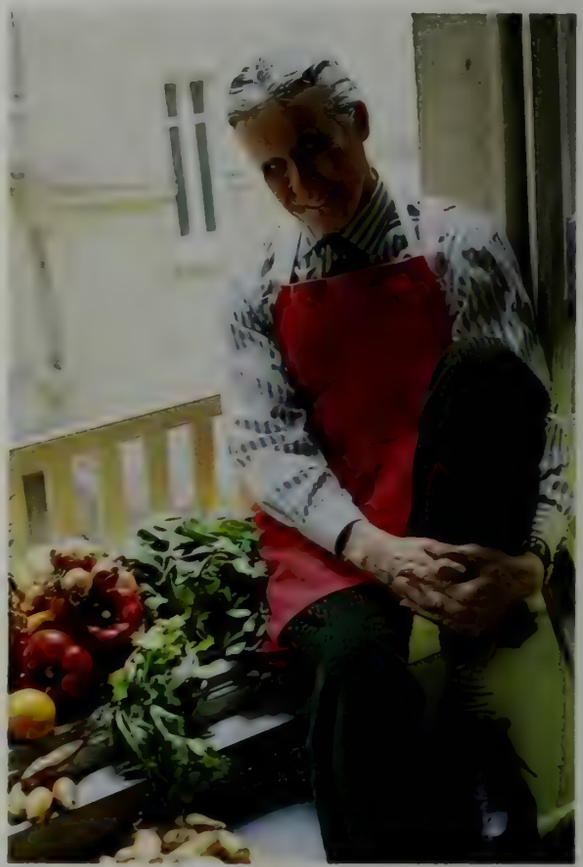
INTERIOR DESIGN BY ROBERT DENNING AND VINCENT FOURCADE
TEXT BY ANNETTE TAPERT PHOTOGRAPHY BY MARINA FAUST

The Oriental carpets in the living room are worn. So are the tapestries. Although the silk taffeta draperies are in perfect condition, the floral pattern is a virtual announcement that they're of a certain age. If there's a book here more recently published than *La Comédie Humaine*, it's well hidden. Sink into the cloud of a sofa, gaze over the family portraits that dot the Nile-green-paneled walls, and it's easy to drift back to the 1880s, after Haussmann had lined the boulevards of the seventeenth arrondissement with massive *haute bourgeoisie* buildings like this.

The apartment that Robert Denning maintains in Paris may be a museum, but it's one so intimate that its curator still winces a bit as he shows a visitor around. For this was a flat that Denning shared with his life partner and fellow decorator, Vincent Fourcade, who died here at Christmas in 1992. The associations these rooms have with Denning's second family, however, go back further than that.

"Vincent's grandfather developed this entire block," Denning explains. "Vincent was brought up on the Right Bank in a huge house on the other side of this building. Fifteen years ago, when Vincent's father died, his mother moved in. We took it over six years ago. And then Vincent got sick. After he died, it was painful to come here. But his family has, in a sense, adopted me. So everything in this apartment has to do with my life as well as his."

In the world of decorating, Denning and Fourcade's names are as indelibly linked as those of Colefax and Fowler. They met in New York thirty-five years ago, when Fourcade was a twenty-four-year-old banker-in-training and Denning was a thirty-year-old stylist for advertising campaigns. Their backgrounds couldn't have been more different. Fourcade was the scion of a prominent French banking family; at sixteen he was escorting the grandes dames of France to balls held in the most beautiful



"It's rather tame compared with rooms Vincent and I did for our clients," says Robert Denning.

"There's a pastiche of periods—Louis XV, Louis XVI. It's typical Haussmann style," says Robert Denning (above) of his 1880s Paris pied-à-terre, which he designed with his late partner, Vincent Fourcade. OPPOSITE: The entrance hall—"a mixture of exoticism and hothouse effects"—features a chinoiserie mirror frame, a tiger-print carpet, and 19th-century floral paintings hung against a trellis wallcovering. "People of that era weren't afraid of excess or bad taste," he notes. Clarence House needlepoint fabric on settee.







"It was formerly Vincent's mother's dower apartment and very fuddy-duddy," says Denning, who preserved most of her furnishings but "made it livable for an American." OPPOSITE: Along with rearranging the sitting areas, the designers added their own collections to the living room, including the Flemish Verdure tapestries and the 18th-century French dispatch boxes. ABOVE: "The proper lighting and the comfortable placement of low tables—for drinks, ashtrays, telephones—are what make the space contemporary." All the lampshades are Denning and Fourcade designs. Clarence House needlepoint fauteuil fabric.

houses in Europe. Denning grew up in New York in the complete absence of taste; at twenty he began his cultural apprenticeship at a studio where he worked on the sets for ad campaigns for sheets.

Their meeting was catalytic at every level. "Vincent had had no success in banking," Denning elaborates. "A few months after we met, we went into partnership as decorators. A lot of our earliest clients—like Michel David-Weill—were people Vincent had gone to parties with. It was a little like, 'Let's put on a show.' "

The aim of that show was to make opulent time capsules, rooms that were at once dazzlingly luxurious and completely appropriate. From the start, their clients were top drawer: Mrs. Ogden Phipps (for whom they did fifteen houses), Jayne and Charles Wrightsman, Françoise and Oscar de la Renta, and Carolyne Roehm and Henry Kravis. "We became 'the eighties decorators,' " Denning says. It's hardly surprising that those who had suddenly acquired fortunes wanted next to acquire the services of Robert Denning and Vincent Fourcade—by then everyone knew the signature of a Denning and Fourcade creation: It looks as if nothing more disruptive than dusting has occurred for generations.

For Denning, however, time almost stopped for real when Fourcade died. "We made decorating decisions together, but Vincent presented the ideas," Denning says. "I lost his clients. I've had to readjust my business." But not the Denning and Fourcade style: "I still like damask with chintz and needlepoint. That's what has always pleased me."





OPPOSITE: The dining room—hidden from the entrance hall by a French needlepoint screen—is dominated by a 19th-century painting after Hubert Robert. As in the living room, the designers painted the walls Nile green, then added the yellow-green molding for a boiserie effect. "I'm in love with green," remarks Denning, "all greens—and I use them to extremes."

ABOVE: "The bedroom is only fourteen feet long, but since it's fourteen feet tall, it gives the impression of a luxurious atmosphere," observes Robert Denning, who filled it with an Italian Empire bed, a pair of tasseled 19th-century French bergères and double- and triple-hung oil paintings. A small balcony is "just big enough to step out on to see if your cab has arrived."

Denning hasn't changed the Paris apartment at all since Fourcade's death. The reasons, this time, are about sentiment more than aesthetics. "We helped Vincent's mother decorate the apartment—but very lightly," he says. "We made the sofa and we painted, but mostly we worked with things that were there. The rug: I couldn't have thrown it out. We kept her draperies. We put red on screens that had been tattered needlepoint. We re-covered the chairs. It's rather tame compared with rooms Vincent and I did for our clients, but I find pink lampshades with green walls very soothing. I think people need to be calmed constantly, because everybody is upset. And I think it's fun to calm them down."

Despite its memories, the apartment has brought Denning a separate peace. He flies to Paris every six weeks and spends ten days buying antiques and fabric. "I can't say I'm part of Paris yet, and there's definitely a sadness about coming here," he admits. "But this apartment also represents the continuity of life."

Although he goes out to lunch every day, Denning makes a point of cooking dinners for French friends. "It doesn't matter who you cook for as long as they have a chair," he says, his mood rising as he contemplates the days ahead. "I've lost a partner who was my whole life, but I'm still continuing and still successful. When people reach sixty they go modern, they begin to simplify. I haven't." □



Barn, Staffordshire, circa 1828. Earthenware; 7½" high. *Figures*, Staffordshire, circa 1828. Earthenware; 8" high. Active since the early 17th century, the Staffordshire potteries, in the borough of Stoke on Trent, make up the largest group of English ceramic factories. Functional and ornamental earthenware produced by the Staffordshire potters was usually lead- or salt-glazed. Persons and locales involved in notorious crimes frequently provided the subject matter of the pieces. William Corder was convicted of killing Maria Marten at the Red Barn, Polstead, in 1828. Jonathan Horne Antiques Ltd., London.

ANTIQUES: ENGLISH COUNTRY POTTERY

THE MYRIAD CHARMS OF COLORFUL RUSTIC WARES

TEXT BY SARAH DRUMMOND

The charm of English country pottery of the eighteenth and early nineteenth centuries lies in its directness and freshness. Often robust, sometimes naive, sometimes humorous, it encompasses a rich variety in style, decoration and coloring. Prolific amounts of pottery were produced as well, giving fascinating insights into the daily lives, tastes, interests and changing fashions of the people who originally owned the wares.

The center of English earthenware production was—and still is—in the heart of England, around Stoke on Trent in Staffordshire, and the area has long been known as The Potteries. Leeds, London, Liverpool and Bristol were also production centers. The manufacturers' main business came from making tableware—dinner, dessert and tea services—both for export and for the home market. Housewives and well-equipped kitchens also needed all manner of vessels for the preparation and serving of food. Decorative dishes, then as now, were displayed on dressers and tables when not in use: dessert molds, sauceboats, tureens, butter dishes,



Cockerels, Staffordshire, circa 1790. Earthenware; left figure: 8½" high; right figure: 6" high. Two cockerels typical of the bucolic theme of much 18th-century pottery were executed with Pratt-style underglaze painting. Pratt ware was the name given to any cream-colored earthenware made from about 1790 to 1830 with underglaze colors that could withstand high firing temperatures. Wynn A. Sayman, Inc., Richmond, Massachusetts.



PRUDENCE CUMING ASSOCIATES

Teapot, Staffordshire, 1790. Earthenware; 7" x 9¼". Items for the tea table were the most sought after of 18th-century Staffordshire wares. The surfaces of teapots, which grew larger as tea became easier to obtain, were often used to commemorate special occasions or for mottoes or maxims. Alistair Sampson Antiques Ltd., London.

baking dishes and jugs. Harvest jugs, large and handsomely proportioned, in which liquid refreshment was taken out to workers during harvesting, were often flamboyantly painted with motifs of the countryside and the seasons, subjects that appear on dishes and plates as well.

The purely abstract decoration on some slipware dishes looks remarkably contemporary today, with its Piesque polychrome wave patterns, typically yellow and brown. Mocha ware (occasionally called moss or fern pottery) also strikes a contemporary note, with bold ornamentation of moss and treelike designs. The name derives from mocha stone, an ornamental quartz with dendritic markings from Arabia.

Names, inscriptions and dates were often painted on jugs, teapots and bowls as anniversary gifts and to mark weddings, births and other special events. Such commissions were evidently commonplace and inexpensive, and people of modest means often requested personally significant items to be included in the decoration of the wares—for instance, gardening tools or implements of the sweep's trade.

Mottoes, sayings, homespun wisdom and biblical quotations were regularly painted on pottery as decoration in the eighteenth and early



PRUDENCE CUMING ASSOCIATES

Spill Vase, mid-19th century. Earthenware; 5½" high. A decorative animal figurine became a utilitarian object with the addition of a tree trunk spout. Designed to hold spills—thin slips of wood or paper for lighting candles and pipes—spill vases were common in British households. Jonathan Horne Antiques Ltd., London.

nineteenth centuries. Specific events were also commemorated on surfaces, and early balloon flights were a frequent subject. Manufacturers were quick to see the potential of patriotic fervor and heroism bred by war, and painted naval action. Electioneering bowls and dishes—an early form of advertising—decorated with the names of those seeking election to Parliament, were the order of the day.

Tea was a precious commodity in the eighteenth century; hence teapots were small and tea leaves were reused later by servants. As the price of tea dropped, the size of teapots increased. Ingenious potters displayed astonishing inventiveness in creating myriad designs for handles, spouts and knobs (swans, dalmations and sheep are all to be found, and dolphins on Pratt ware). Favorite decorative themes included classical motifs, portrait medallions, formal landscapes, groups of musical instruments or agricultural tools, in addition to floral forms, mottoes or abstract designs.

Manufacturers constantly experimented with different glazes and finishes. As new techniques evolved, different wares dominated the market, and factories quickly responded to consumers' tastes. Underglaze decoration used a limited range of colored oxides, which were applied

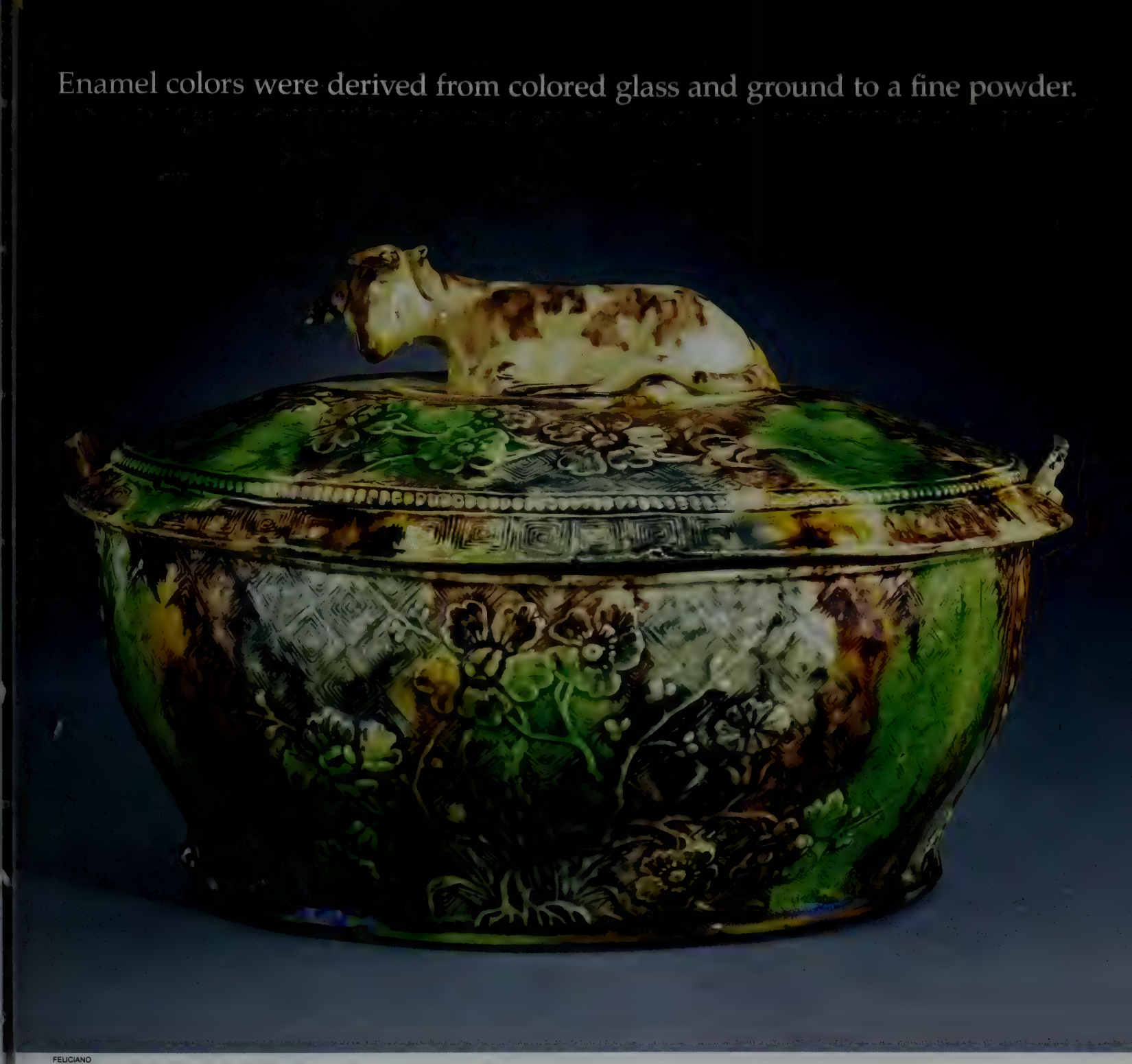


Dish, Bristol, circa 1750. Earthenware; 13⅜" in diameter. Tin-glazed earthenware, called English delftware, was introduced to British potters by the Dutch and was made primarily in London, Bristol and Liverpool. A large dish probably used for serving combines a Dutch-inspired floral border with an English wheat-sheaf motif, which was rarely seen on delftware. Garry Atkins, London.

to wares before glazing, since they could withstand the high temperature needed to fuse glaze materials. Overglazing (first developed around 1750), as the name implies, refers to decoration applied to the surface of an object after it has been glazed. The enamel colors were derived from colored glass and ground to an extremely fine powder; once they had been painted onto the wares, they were fired in a muffle kiln. The costs of fuel and labor made overglaze pottery more expensive, but the wide color range of enamel decoration appealed strongly to the public.

Interesting effects could be created by combining different-colored clays in the body or blending different colors on the surface slips to produce an agatelike appearance. Surface effects could be varied by using press moldings to make crisply intricate patterns—such as raised basketwork, floral reliefs and rococo scroll forms. Plaster of paris was used for molds from the middle of the eighteenth century. Until 1730 all pots had been

Enamel colors were derived from colored glass and ground to a fine powder.



FELICIANO

thrown by hand or made on a wheel.

Some wares are known by the names of the potters who first developed the techniques. Thomas Whieldon experimented in the use of colored glazes mixed in various ways in imitation of tortoiseshell colors. Whieldon ware was much copied at other factories and widely made until its decline from favor around 1780. Pratt ware takes its name from a family of potters who worked in Staffordshire in the eighteenth and

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Collecting English Pottery

Among the wares produced by English ceramic factories is the colorful earthenware associated with country life. Fine-quality Staffordshire pieces from 1800 to 1840, for example, are priced from $500 to about $20,000, whereas Pratt ware ranges from the mid-hundreds to $5,000. English delftware, a tin-glazed earthenware, starts in the low hundreds and advances to six figures for the rarest pieces. Specialist dealers in England and the United States offer the best selections.

Butter Tub, attributed to William Greatbach, circa 1765. Creamware; 5" x 7½". Greatbach began his career at the Staffordshire pottery of Thomas Whieldon, who invented a variety of colored lead glazes in the mid-18th century. A press-molded butter tub with underglaze colors was executed in the manner of Whieldon, who for a time was a partner of Josiah Wedgwood's. Leo Kaplan Ltd., New York.



"The project was a challenge because we had to think of four separate buildings and their relationship to each other and the river," says architect Allan Shope of Shope Reno Wharton, describing Lisa Chapman and Kenneth Kasarjian's Twynn River Farms in Mahwah, New Jersey. A columned entrance obelisk, at right, and a round stair tower define the front façade of the Shingle Style main house. "There's a playfulness between all the elements," adds Bernard Wharton.



TWYNN RIVER FARMS

SHINGLE STYLE DYNAMICS IN A NEW JERSEY ESTATE

ARCHITECTURE BY SHOPE RENO WHARTON
TEXT BY JOSEPH GIOVANNINI PHOTOGRAPHY BY DURSTON SAYLOR



Manhattan may be so close to Twynn River Farms that the horizon glows at night, but the only neighbors the Kasarjians regularly see in their corner of Mahwah, New Jersey, are red foxes, deer, wild turkeys and the blue herons grazing in the Ramapo River, which meanders across their twenty-five acres. Kenneth Kasarjian fondly remembers the black bear lumbering up the drive two years ago, and his wife, Lisa Chapman, still laughs about taking off her shoes to catch, bare-handed, carp spawning in the Fox River, which also crosses their land. In the spring, the charged Ramapo rolls powerfully past their paddocks, occasionally turning the low flood plain into a wading basin for strutting birds. In August the same river is sleepy and shallow, allowing the couple to walk right across. The Ramapo loops toward, and then away from, the farm, and the southern sun—coming and going—transforms its surfaces into long shining streams of mercury.

On a Memorial Day drive several years ago, when Chapman was showing her fiancé trails she used to ride on horseback as a girl, they chanced on the owner of the property emerging from an old farmhouse. At the time, he didn't really know he wanted to sell and the Kasarjians didn't really know they wanted to buy, but by the end of the visit, there was an offer and a nod. The sounds of a nearby waterfall rushed through the Kasarjians' ears as the three shook hands.



At first the couple intended simply to upgrade an existing barn and expand the farmhouse, a part-eighteenth-century structure once owned by Roger Baldwin, founder of the American Civil Liberties Union. But according to architect Allan Shope of the Greenwich architectural firm Shope Reno Wharton, "Every time we walked from the barn to the historic house, we stopped on the knoll to look at the water. The river beckoned. The site cried out for a house right there."

The Kasarjians chose the architects because they have long specialized in Shingle Style houses, whose weathered surfaces blend into the landscape. "We wanted a house that was integrated with the site, not just dropped in," says Kenneth Kasarjian, a soft-spoken businessman recently turned amateur architecture critic. "Shingle Style houses have a gentle presence."

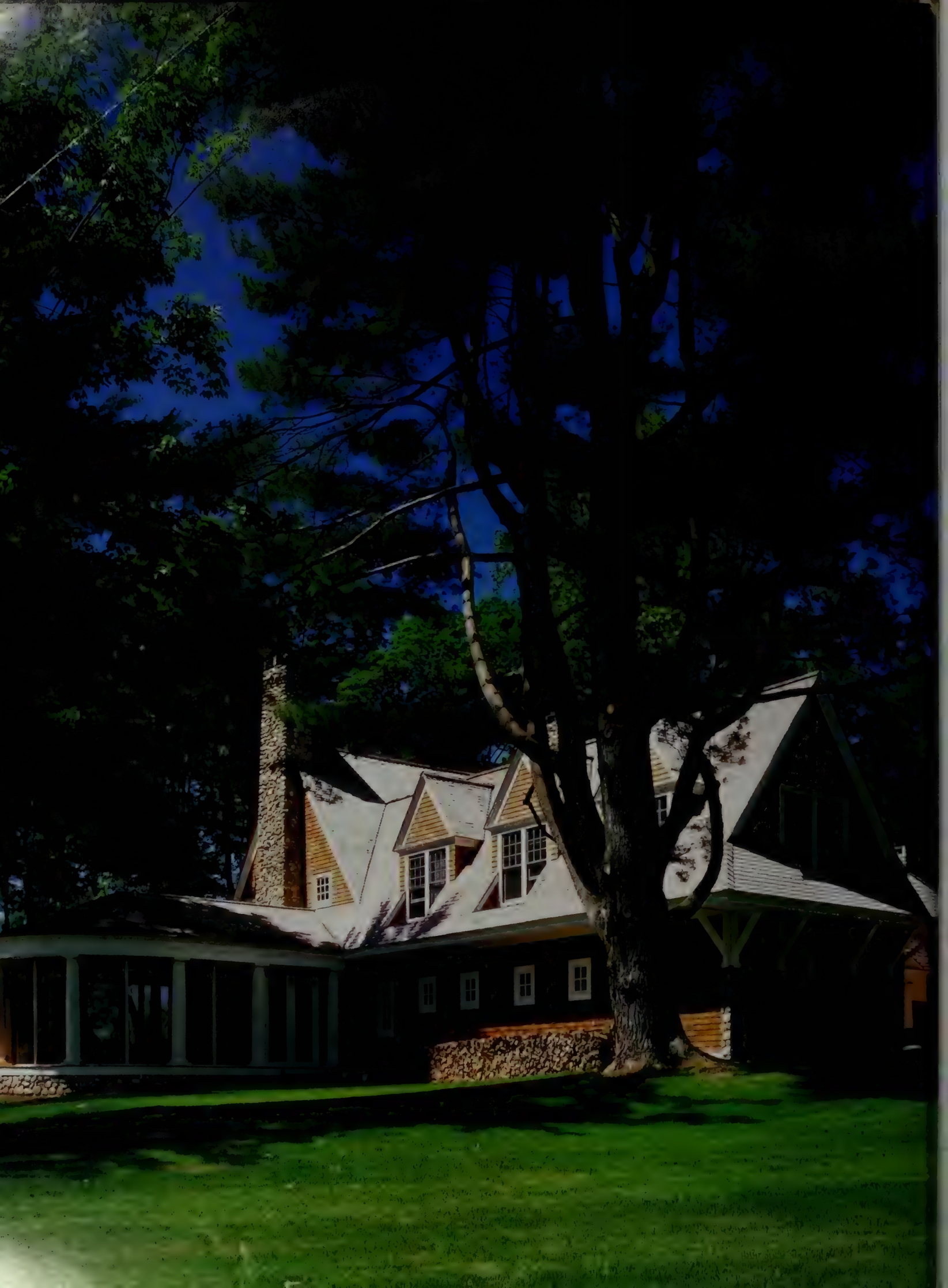
Today, a visitor who passes the stone-and-shingle gatehouse turns down a drive leading into a bucolic tableau, with horses wandering in the far paddocks. The first structure is the historic house, now occupied by Chapman's parents. Hunkered down at the end of a long slope, with the Fox River racing downstream on the left, is a low, turreted barn and studio of Shaker-like simplicity, overlooking a jumping arena. Midway between the buildings is the voluminous shingle house where the Kasarjians live with their twin one-year-old boys—a generous residence with turrets, gables and dormers, settled among towering specimen trees.

Shingle Style houses brim with possibilities, and the restless eye of Shope Reno Wharton has pushed the envelope of this native-grown style by grafting English influences. Wharton admits to being a "closet Lutyens groupie," and the house echoes majestic idiosyncrasies designed by that turn-of-the-century master. Like Lutyens, the Greenwich architects are drunk on roofs, setting powerful, playful hats among their cascading slopes.

The house forms a simple L around the motor court, but the simplicity of the plan is masked by architectural

OPPOSITE: "One thing I wanted was a very dramatic staircase," says Lisa Chapman. "I got it. Also on my wish list was lots of windows, unusual windows." "Visually, the stair is a powerful vertical element," explains Wharton, "and because of its extensive use of glass, it brings the entrance obelisk into the main house." The interiors are by John F. Saladino.

"When you're in the house, you're always aware of the outer environs," says Wharton. "You're almost engulfed by what's happening around you—the view into the courtyard, to the water." ABOVE: A two-story half-moon-shaped window dominates the master bedroom, which faces the river. "The window and window seat add to the 'tree house' feeling," notes Shope.



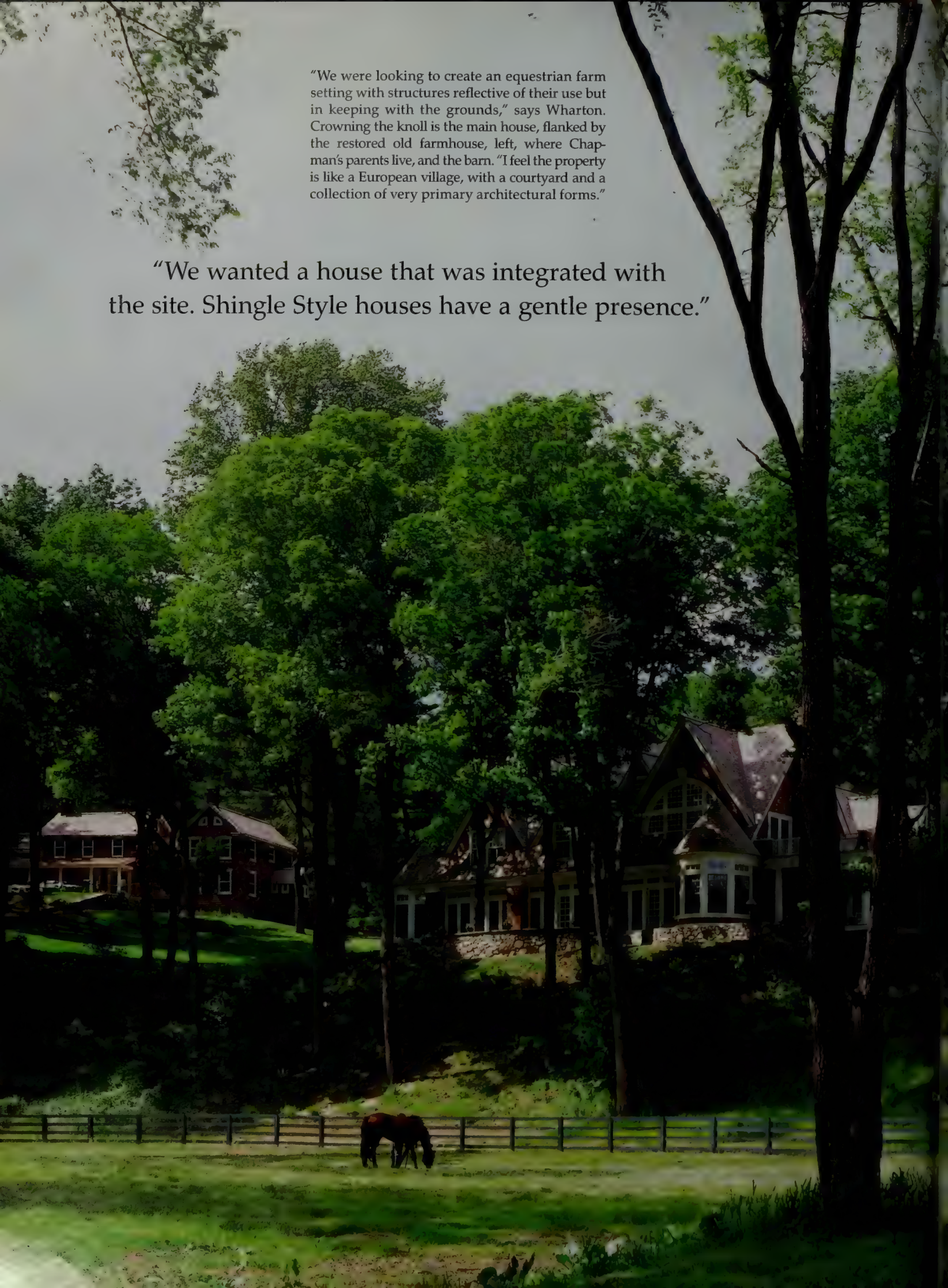


OPPOSITE: "The main house is different from every angle, with a different personality on each side," says Wharton. In the rear, a projecting screen porch, accented by columns, offers views of the barn, the paddocks and the woods. Braced eaves underscore the residence's Shingle Style profile.

ABOVE: The barn's rear arch allows entry into the horse stables. "A barn like this, which is actually a full two stories high, plus the roof, looks only half as tall from the front because of the rooflines, but from the back it's a big, serious barn," Shope points out.

appendages that in a few years will serve as real-life geometry lessons for twins learning about Platonic solids. A tall obelisk, resting on a cube fronted by a classical portico, marks the entrance, and two cylinders, each topped by a cone, flank the front door. The bedroom wing over the three-car garage ends in a gable with a skirt that finally flares into a pyramid. The libertine roof shapes monumentalize the house, but because the architects pulled the roof low around the second story, like a cap around the ears, the house seems both intimate and grand, as though composed of one large, rambling attic filled with trunks left by dowager aunts. Four long-stemmed chim-

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"We were looking to create an equestrian farm setting with structures reflective of their use but in keeping with the grounds," says Wharton. Crowning the knoll is the main house, flanked by the restored old farmhouse, left, where Chapman's parents live, and the barn. "I feel the property is like a European village, with a courtyard and a collection of very primary architectural forms."

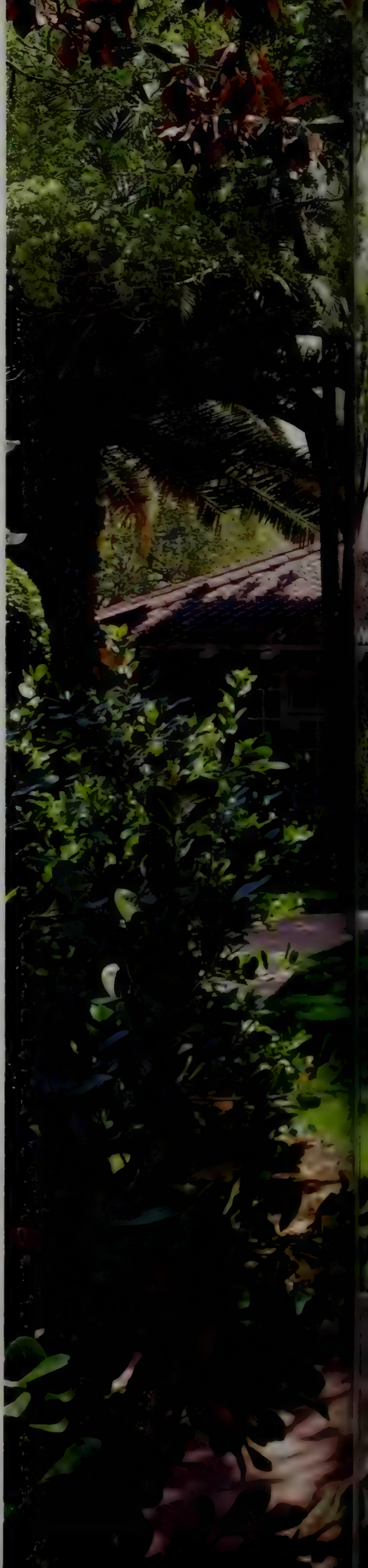
"We wanted a house that was integrated with the site. Shingle Style houses have a gentle presence."



INSIDE THE BEVERLY HILLS HOTEL BUNGALOWS

UNVEILING THE REDESIGN OF A LOS ANGELES LANDMARK

ARCHITECTURE BY GENSLER AND ASSOCIATES
INTERIOR DESIGN BY HIRSCH BEDNER ASSOCIATES
LANDSCAPE DESIGN BY SWA DAVID BERKSON
TEXT BY PETER HALDEMAN PHOTOGRAPHY BY MARY E. NICHOLS



The signature pink and green of the newly renovated Beverly Hills Hotel extends to the 22 tile-roofed Mission-style bungalows nestled in the grounds. "The changes were very subtle, yet the bungalows are now much better atmospherically—they're not hotel rooms, they're houses," says architect Ed Friedrichs of Gensler and Associates. "The real changes were in the grounds—we realigned all the pathways and added dense landscaping as a buffer zone from the street and to give guests extra privacy."

Limousines stretch the length of the palm-lined block, swarming with the kind of security detail associated with heads of state and rock stars. A phalanx of gardeners attacks a border of fading pink geraniums, replacing them with neon-pink petunias. A woman in a black-and-white suit with a black-and-white purse and black-and-white heels strides into the candy-striped porte cochere, her freshly set and possibly bulletproof blond hair gleaming in the sun. "This lady went to the hairdresser from our gold entry over there," says Kerman Beriker, general manager of the Beverly Hills Hotel, in his velvety Swiss accent. "She comes from hairdresser, we bring her car, she doesn't need to go out. As I say, everything here is twenty-four hours. We never say no."

In case you haven't heard, the Pink Palace is back in business. After hiding behind scaffolding for two and a half years, the establishment that's synonymous with Hollywood and older than Beverly Hills is flaunting its second face-lift. (The first surgery occurred almost forty-five years ago, when Paul Williams grafted the sleek lines of the Crescent Wing onto the 1912 Mission-style main building.)

There's a tearoom now and a larger ballroom and a grand staircase in the lobby for more dramatic entrances. The suites are bigger and brighter. A new dining room went in, along with some new landscaping. But not too much. "The goal," says Beriker, "is the guests come back and they say, 'I didn't know it was so beautiful.' And this is what is happening. Yes, we are full today." He raps a knuckle against a highly buffed cherry conference table. "The bungalows sold out first."

He refers, of course, to the twenty-two tile-roofed structures spread like tiny haciendas among the banana palms. The bungalows—which may have been the first rooms to sell out but were the last to reopen—are the bijous of the hotel, cynosures for its romance and glam. Yes, Raquel Welch was discovered by the swimming




MY AUTOBIOGRAPHY
CHARLIE CHAPLIN



"We were allowing the hotel to tell us what it should be. Unsophisticated and elegant at the same time. A little bit eclectic."

pool. And Will Rogers and Spencer Tracy actually did play polo in what were bean fields behind the Polo Lounge. But the hotel's bungalows are where Elizabeth Taylor spent all her honeymoons except the ones with Nicky Hilton and Larry Fortensky (that would be six); where Lombard and Gable used to rendezvous before their marriage (and his divorce); where, in numbers 20 and 21, Marilyn Monroe and Yves Montand whiled away the hours that they weren't shooting *Let's Make Love.*

"The bungalows have always been very popular, especially with people who enjoy the privacy," says Beriker. "They may register under a different name. Maybe one person knows who is staying there." And he is the soul of discretion. The only famous names that escape Beriker's lips belong to the deceased. "Howard Hughes was here for many, many years," he allows after a little prodding. "He had three bungalows. Seven, Four and Eight. Nobody knew who was in the other ones—his girlfriends or wives or whatever. He ordered pineapple upside-down cake and roast beef sandwiches. He would have room service hide the sandwiches in the trees so he could go and get them and nobody would know when he ate."

The drama and sybaritism of the place are precisely what fueled its make-over, according to Ed Friedrichs of Gensler and Associates/Architects, which oversaw the remodel. "Our job was to capture people's psychic memory of the hotel," he says. "And that memory was as much influenced by the guests, the gardens, the plants in the room, the draperies—things that had nothing to do with the architecture." Serious structural changes were confined to the function rooms in the main building. The bungalows were spruced up on the outside: There are some new tiles, and that strawberry ice cream pink on the gritty stucco looks a little fresher. Inside, a few walls came down to enlarge rooms—baths in particular—but most of the improvements were cosmetic.

"We were allowing the Beverly Hills Hotel to tell us what it should be," says Michael Bedner, who some thirty years ago lost his job as a pool boy at the hotel for diving in on a hot day and who, with his partner Howard Hirsch, was rehired to design its new interiors. What did the hotel say it should be? "Unsophisticated and elegant at the same time. A little bit eclectic. We weren't trying to do a style you could put your finger on. One of the things we did try to do with the bungalows was replay thematic things. We knew Bungalow Six was one of the ones Marilyn had stayed in, because in a junk shop we found a photograph of her taken right in front of it. So we said, 'Well, what would she feel comfortable with here?' We played with the idea of Loretta Young—the gracefulness, the gauziness. I remembered

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"We wanted to fulfill a new guest's expectations of what the Beverly Hills Hotel should be—sun-drenched colors, charmingly elegant," says Michael Bedner of Hirsch Bedner's mandate to keep the hotel's interiors timeless while updating the amenities. "Each bungalow was addressed bearing in mind its particular personality and the historic perspective unique to it." In the living room of Bungalow 5 is a rug from Aga John. Striped fabric, J. Robert Scott; Lee Jofa sofa fabric. Lamps are from Chapman. Low table is by Brunschwig & Fils. Wing chairs are by Baker.

ABOVE: "Because of the adjacency of Bungalow Five's master bedroom to the pool terrace, the design of the carpet and the bed treatment reflect the garden theme," says Hirsch Bedner Associates senior project designer Kathleen Dauber. Floral bedcovering fabric, Cowtan & Tout. Chair fabric, Lee Jofa. Rug from Aga John.



RIGHT: Tucked away behind the main wing of the hotel is Bungalow 5's secluded courtyard, with its own private pool and spa. The umbrella is from Giati Designs. OPPOSITE: "The entrance to Bungalow Five is set above the walkway, to the right. It creates a more formal entry," says Friedrichs. "The architectural challenge was to find themes that related the bungalows to the past—most of the tile and ironwork was restored to the original look."







LEFT: "The entrance has a modesty to it that doesn't convey the scope of the house —it's inviting and on a human scale," says David Piscuskas of 1100 Architect, who with partner Juergen Riehm remodeled designer Kitty Hawks's country house outside New York.

TRADITIONAL MODERNISM

KITTY HAWKS' NEW YORK COUNTRY HOUSE

ARCHITECTURE BY 1100 ARCHITECT INTERIOR DESIGN BY KITTY HAWKS
TEXT BY PILAR VILADAS PHOTOGRAPHY BY DURSTON SAYLOR AND BILLY CUNNINGHAM

Easy isn't interesting," says Kitty Hawks with glamorously offhand authority. The New York–based decorator, known for her casually luxurious interiors, reveres comfort above all but harbors a deep dread of the obvious. "What interests me is subtlety of texture and pattern," she says. "People who hire me aren't going to get a house just like the last one I did."

And what is good for her clients is good for Hawks, too. The house that she and Lawrence Lederman, a corporate lawyer at Milbank Tweed Hadley & McCloy, escape to on weekends and in summer defies easy categorization. The product of a very effective collaboration between Hawks and the New York firm 1100 Architect, which designed the substantial additions and renovations, the residence is neither obviously modern nor entirely traditional.

When Hawks found the house, it was a charming but awkwardly laid out accretion of three small, slate-roofed wings—one stone, one brick and one shingle, in chronological order—on several wooded acres overlooking a reservoir in Westchester County, New York. The house needed major architectural renovations to make it a practical place to live—people had to go through the kitchen and dining room to get to the living room.

Hawks could have hired an architect who would produce a politely neo-traditional design that mimicked the existing buildings. But she didn't. She called David Piscuskas and Juergen Riehm, partners in 1100 Architect, known for its understated yet richly textured brand of modernism (see *Architectural Digest*, July 1994). Hawks was a longtime fan of 1100's work; she and Piscuskas were classmates at UCLA's architecture school, and 1100 designed the master bath of Hawks's Manhattan apartment several years ago.

"We're interested in how to combine the more masculine idea of the modernist open plan with the more feminine notion of room making," says Piscuskas—an approach that appeals greatly to Hawks. "They really are the architectural equivalent of my taste, which is not florid or romantic but disciplined and, for lack of a better word, sensual. They make very

OPPOSITE: "From the lake it looks like an Italian hillside village," says Kitty Hawks. "The lower stone room, at right, was built at the turn of the century as the reservoir gatekeeper's quarters; the central brick section was added in the 1940s; and the shingle part at left was added in the 1960s." The architects built a second floor that rests on the preexisting residence.


Gardens for Today
VILLAS OF TUSCANY





lean architecture out of very luxurious materials," she says.

The architects' immediate response to the existing house, its problematic layout aside, was to try to make a stronger connection between it and the reservoir. The house was located at the bottom of a flight of stone steps that led down from the driveway. "The bedroom and study were the only rooms that offered views of the water," says Riehm. "But the house was filled with potential." They proposed adding a second story to the house, to accommodate a new living room, dining room and kitchen that would be large enough for entertaining, while making the existing rooms into bedrooms. Indeed, the new living room would be spacious enough to fulfill Lederman's wish to capture some of the feeling of a converted Long Island barn that he and Hawks had rented at one point. And since those rooms were sitting atop the existing buildings, they would take maximum advantage of the view.

Determining an architectural vocabulary that would bridge the gap between the architects' modernist sensibility and the house's traditional one was 1100's next step. The result is

"The house evolved from our wanting a barnlike living room," says Kitty Hawks (above). "We lived here before renovating, so I saw the full round of seasons and I knew exactly what fabrics I wanted to use and where." Hawks stocked the living room with paisley throws and pillows. Antique Ushak, Doris Leslie Blau. Drapery fabric, Cowtan & Tout.



ABOVE: In another part of the living room hangs one of five 19th-century French wallpaper panels that belonged to Hawks's mother, Slim Keith. "I've known them all my life—they followed my mother from Long Island to England and back to New York," Hawks notes.



RIGHT: "We left the library ambiguous as to whether it's an alcove off the living room or a separate space," says Piscuskas. A 19th-century French toadstool and a miniature rattan chair sit in front of a 19th-century Japanese low table. Sofa fabric from Christopher Norman.

an exterior of stone, shingle and stucco that refers to the materials of the old buildings without stylistic mimicry. The final product, with its overhanging roof and emphasis on horizontal planes, recalls Frank Lloyd Wright's 1893 Winslow House in River Forest, Illinois. Piscuskas and Riehm are avid fans of Wright's work, and Hawks, who loves "anything Oriental," admires Wright's references to Japanese architecture, which she also sees in her house.

This dialogue between tradition and modernity continues inside. True to modernist dictates, the new "public" areas have no doors to separate them (except for the kitchen and powder room), yet those spaces are most definitely rooms in the traditional sense. The architects accomplished this feat by making the walls very thick to emphasize the sense of passage between them, and by "resting" the ceilings on the walls—the tops of which are then used to hide the slots for heating grilles.

Moreover, the architects varied the shape of the ceiling from room to room—a pitched, beamed ceiling in the living room and a vaulted ceiling in the dining room, for example. "The ceilings establish a sense of containment in a more modern way," notes







ABOVE: "I worked with a great painter, Chuck Hettinger, and we covered Larry's study in painter's canvas and then varnished it, leaving areas where the canvas shows through," says Hawks of the room she did for her companion, Lawrence Lederman, which has Frank Gehry's "Wiggle" chair and a photograph by Frederick Ohringer. Window seat and shade fabric, Brunschwig & Fils.

Piscuskas. "But the crispness of the new architecture had to mesh with the feeling of the old buildings, which were added over time."

Inside these new-old rooms, Kitty Hawks has worked her usual magic—but with special feeling, since these rooms are her own. Certain items—the nineteenth-century French wallpaper panels, the collections of antique needlework animal pictures, the painted rustic table in the living room—belonged to Hawks's mother, the legendary Nancy, Lady Keith, better known as Slim. Hawks has inherited her mother's love of collecting, but she displays her favorite things with a gutsiness that is all hers. "The great English and Italian houses were put together over generations," she says. "Nothing quite matches, but that's what gives these houses character. If you do everything in proportion, a house ends up looking like a hotel. You look at it once and you never have to look at it again because you know what the story is."

Hawks's rooms, on the other hand, are stories that get better with each retelling. Decorated mostly in neutral tones—"I always like colors that you can't quite define," she says—they not only contain effortlessly comfortable arrangements of furniture, art and objects but also provide magical places from which to contemplate the views of the lawns, woods and reservoir beyond. "The far end of the living room is different four times a year," she says of the seasonally changing view. The study's predominantly blue palette offers a striking contrast to the view in autumn, when its picture window frames a wall of brilliant foliage. The master bedroom, on the other hand, which is covered all over in a subtle gray-and-white hydrangea pattern, is most ethereal in winter,

OPPOSITE: "We had no idea what Kitty was going to hang in the dining room," says Piscuskas. "The Fortuny lamps were a brilliant move. The strings look like drawings that accentuate the vaulted ceiling." Adds Hawks, "I love Oriental things, and the room naturally took on an exotic character." An Indonesian textile covers the table. Chair fabric, Jack Lenor Larsen. Floorcovering by Stark.



"The guest bedroom is the oldest section of the house, built circa 1810 as the caretaker's cottage," says Hawks. An 18th-century architectural stair model is by a pair of French tole shoes. "I thought the scale of the model was great—I imagine it as a stairway to the bed for a really small person. The shoes belonged to my mother—they used to hold fire matches," Hawks says. Drapery chintz, Pierre Frey; sheers by Randolph & Hein. Carpet from Patterson, Flynn, Martin & Manges.



when, Hawks says, "you wake up to this wall of pale, pale light."

Hawks gives full credit to the architects for their delicate balancing act. "We could have got a much more literal version of traditionalism, but it wouldn't have been as quirky," she says. Nor, perhaps, would it have been as well crafted. "They were meticulous beyond belief," she recalls, adding, "They fought to get the details right, and they don't say goodbye until the job is done."

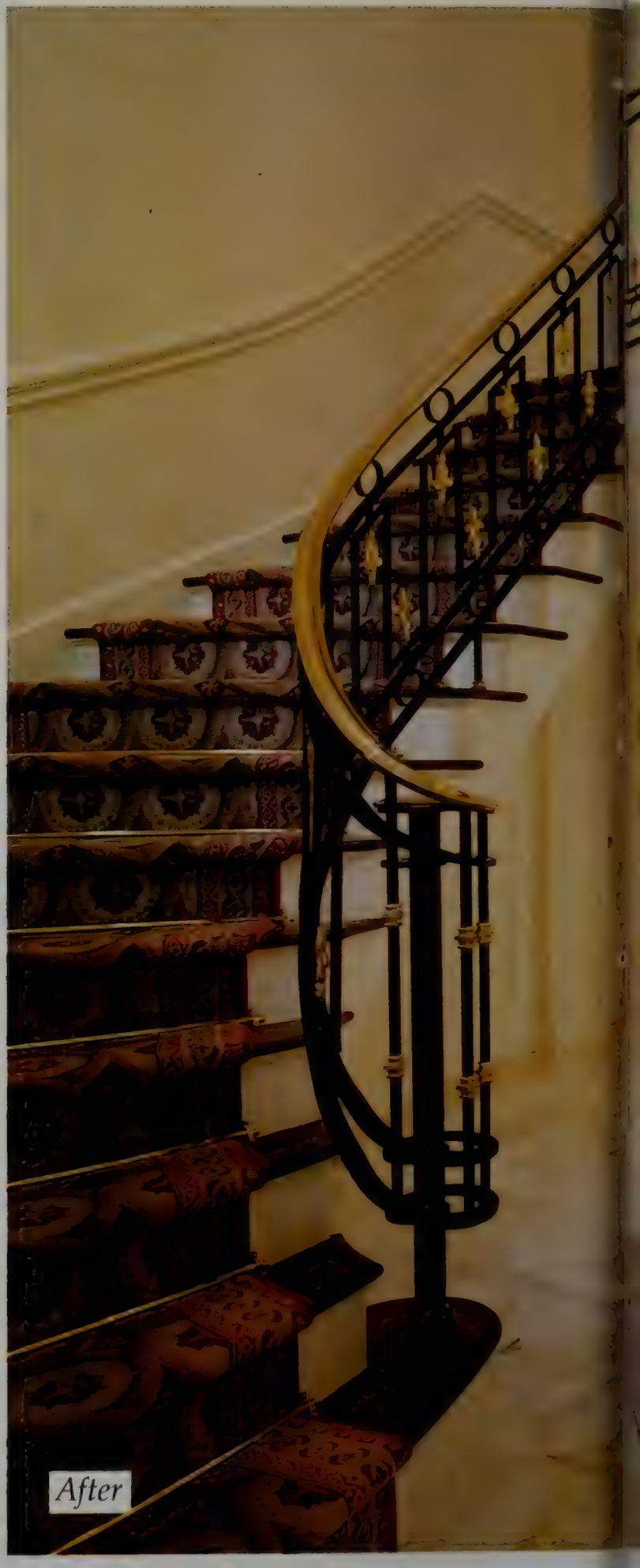
And now that the job is done, Kitty Hawks can rest. Not only does she love the architecture of her house, she's even resisted the temptation to tinker with her own work. "The biggest relief is that I can sit in these rooms and not think how I could change them," she admits. "They're settled, and that gives me an enormous sense of peace." □

ABOVE: "Once I saw the fabric I knew the bedroom would be covered in it because the view is so serious," says Hawks. "The room had to be a neutral wall in which to hang a painting." A Regency convex mirror rests on the floor. The slipper chair was her mother's. Fabric from Donghia. Rug from Patterson, Flynn, Martin & Manges.

BELOW: "The terrace gives a good idea of the sequence of the building of the house," says Hawks, "and 1100 Architect echoed the materials—stone, brick and shingle—in the new second floor." Says Piscuskas, "There's an openness to the house that makes it work well for two or for a large group." Furniture by Brown Jordan.







BEFORE AND AFTER IN CONNECTICUT

BUILDING CHARACTER INTO A GREENWICH RESIDENCE

INTERIOR DESIGN BY PENNY DRUE BAIRD
TEXT BY BROOKS PETERS
PHOTOGRAPHY BY BILLY CUNNINGHAM

The house had no architectural appeal whatsoever—zippo," claims the client, a part-time lawyer and full-time mother, about a property she and her husband recently renovated in Greenwich, Connecticut. A large brick suburban manse built in the sixties, with white columns and scores of rooms—call it neo-neo-Georgian—the place had about as much personality as a prototypical town hall. "We bought it because we loved the grounds," the wife explains. "We have a pond and stream out back, beautiful lawns and big trees. But the house didn't reflect how we live. We looked at it merely as a stepping-stone."

Enter Penny Drue Baird of Dessins, Inc., interior designer and master of make-overs. A working mother herself, with a doctorate in child psychol-

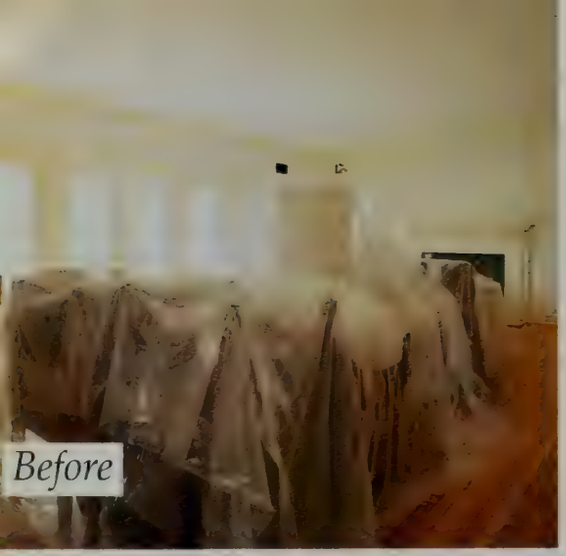


ogy, Baird knows the value of creating a comfortable family environment. But she also understands how to imbue a house with antiques and architectural detailing, the kinds of artful touches that mirror a client's personal interests. "I care more about the externals, the surrounds," says Baird. "If you go into an incredibly beautiful room that has fabulous architectural features, you can put in white sofas and still have a beautiful room. But place the most opulent sofa in the middle of a white fifties room with eight-foot ceilings and square windows, and it will never look right."

For their initial meeting, Baird invited the couple to her apartment, a spacious loft in the heart of SoHo with a decidedly French flavor (see *Architectural Digest*, February 1993). "I always have my interviews there," she says. "It used to be a raw space too, and it gives clients a feeling of what I can do." As it turned out, the pair felt right at home. "I knew after the meeting that we would get on well," Baird recalls. "They had worked with other designers on a beach house in East Hampton and a town house in Manhattan. But for Greenwich, they were seeking someone who could provide them with a traditional European look." In fact, the clients and Baird had both just returned from holidays in the south of France and share an enthusiasm for the region's pristine light and easygoing way of life.

Baird threw herself into the project, sometimes working twenty-hour days. Her vision? To boldly reshape and enlarge the house's interiors without initiating a major overhaul. The most dramatic transformation occurred in the entrance hall. "It had always been our dream to find an old house with a central staircase," the client relates.

"The house was too plain," says Penny Drue Baird of a residence in Greenwich, Connecticut, that she redesigned with architect Irwin Weiner. OPPOSITE: "We eliminated a second-story bedroom to create a double-height entrance hall." LEFT: "The new staircase plays up the drama." Hyde Park Antiques Regency cabinet. Marble-and-mosaic floor, Country Floors.



"But here all we had was a tight little hall with closed-in ceilings." Working with architect Irwin Weiner, Baird ripped out a superfluous guest bedroom on the second floor, raised the entrance's ceiling to double height, reconfigured the stairwell and installed a marble floor with a mosaic border. "Having a central staircase made a huge difference in the feeling of the house," Baird says.

With an equal degree of bravura, Baird and Weiner swept through the main living quarters, replacing or installing new architectural moldings and ornamentation, broadening passageways and augmenting dimensions of height and depth. "I replaced or added every single molding in the house," she says. "It's hard to find good artists to make sure the work comes out nicely. But we did. And the benefits are obvious."

The library required its own feats of legerdemain. "The built-in paneling was almost like plywood," Baird

"The clients desired an elegant country house without a clichéd country look," explains Baird. ABOVE: "The living room had been a spare white box. We reworked the architectural moldings." BELOW: "The English and French antiques accentuate the overall European feeling." Brunschwig & Fils fabric on ottoman and love seat. Drapery and chair fabrics from Clarence House. Antique Aubusson carpet is from Stark.





INSET: "The library had unattractive built-in paneling, which we replaced. We gutted the room but kept the mantel." THIS PAGE: "The object was to fashion a comfortable atmosphere without it being dark. The room is lighter now." Sofa and drapery fabrics from Old World Weavers.

After



says. "So we removed it and gutted everything but the mantel." Baird transformed the area into a music room-cum-study with a stereo closet and bookcases on two sides. The free wall, which contains a bank of doors leading to small secondary rooms, was disguised as a series of bookcases, with wooden accents masquerading as shelves.

From room to room, Baird spun a fantasy of soft, sophisticated hues. "The wife wanted color, so I said, 'I'm a color girl. Let's make this young, vibrant, elegant and charming.' " Selecting French and English antiques for the living room and dining room respectively, she complemented these with the odd flea market find, Aubusson carpets and accessories from sources abroad. "I love antiques," the wife says, "but not heavy or oppressive pieces. Penny and I chose more delicate, curvy lines for a feminine feeling that appeals to my eye."

The master bedroom underwent the most intricate metamorphosis.

ABOVE: "We decided to visually 'raise' the dining room ceiling to add architectural interest." BELOW: A Waterford chandelier illuminates the room. The George IV table, Hepplewhite chairs, George III chairs, left, and sideboard are from Hyde Park Antiques. Brunschwig & Fils drapery trim and chair fabric. Nesle sconce.



Baird and Weiner removed a cumbersome curved wall leading to the bedroom and replaced it with traditional French doors. A small guest bedroom was sacrificed to create a spacious dressing area for the wife. Closets were added inconspicuously. At first the couple were reluctant to redo the master bath, since it had recently been refurbished. But when Baird presented her ideas—switching from contemporary blue tiles to marble and altering the layout—they realized the house would seem incomplete otherwise. They now have a luxurious bath that is much more in keeping with their cosmopolitan taste.

"It was a pleasure to try to make a fantasy happen," Baird says. "After the job was over, the wife told me that she took a nap one afternoon and woke up not knowing where she was. She thought she'd been transported to the Bristol or the Ritz. It took a minute for her to remember that she wasn't on vacation." □



ABOVE: "The master bedroom lacked character, and it also needed color. We took out a curved wall and turned a small guest bedroom into a dressing room." BELOW: "The clients wanted to 'wake up in Paris.' " Cowtan & Tout drapery and headcloth fabric. The bed skirt is from Old World Weavers. Stark carpet.





GREEK DRAMA

LORD JACOB ROTHSCHILD'S PAVILION ON CORFU

ARCHITECTURE BY JAVIER BARBA TEXT BY NICHOLAS SHRADY
PHOTOGRAPHY BY IANTHE RUTHVEN



"His great contribution," says Lord Jacob Rothschild of Javier Barba, the architect he and Lady Serena Rothschild commissioned to design their summer pavilion and pool on Corfu, "was his *feeling* for the site—how, in uncovering its essence, he made such wonderful use of it." Barba found an ancient marble quarry on a promontory near the Rothschilds' island villa; he integrated the new building, and its three massive retaining walls, into the rocky landscape. "One of the most spectacular marine views in the world," Lord Rothschild observes, is across the channel to the Albanian coast.



In the light-filled studio of Lord Jacob and Lady Serena Rothschild's Corfu villa, a table is strewn with a curious mixture of architectural models. A nearby file cabinet is brimming with renderings. The models and drawings make up the collective creative output of several international architects tapped by Lord Rothschild over the course of six years to design a summer pavilion and pool on a promontory of his Corfu estate. Although there are examples of Greek Revival, local vernacular, and contemporary with great volumes of glass, none of the signature designs won Lord Roth-

"Nature is so much more beautiful than anything one can do by hand," says Lord Rothschild (opposite, on the marble face above the pool) in describing his desire for a minimally designed structure. "We wanted to let the site speak for itself."

LEFT: "It was imperative that the pool be of the same scale as the marble wall and that water compose as much of the design as possible," Lord Rothschild says. Barba conceived the expansive saltwater swimming pool as "an active response" to the surroundings; he had it painted a deep cobalt blue to match the Ionian Sea.

schild's favor. The whole enterprise, in fact, was nearly aborted for lack of a suitable scheme.

And then Lord Rothschild saw a house by Barcelona architect Javier Barba (see *Architectural Digest*, January 1992). "It was on the coast of Minorca in the midst of a landscape remarkably similar to Corfu's," Lord Rothschild recalls. "There was nothing monumental about the structure, nothing extravagant. On the contrary, it appeared to blend in thoroughly with the landscape. I was fairly confident that I had found my architect."

Barba was promptly summoned to London. "Before being ushered into Lord Rothschild's office, I was told that I would have no more than five minutes," he says. "The meeting ended up lasting nearly two hours and was







"It is the very nature of architecture to relate humans to the earth and sky," comments Barba (left). "Sometimes we have a responsibility to build as people did before there were architects." ABOVE: The prominent marble outcroppings were left intact, in keeping with Barba's ecologically sensitive, noninvasive philosophy.





ABOVE: The whitewashed ceiling beams, stone floor and marble columns of the open-air pavilion are representative of Corfu's vernacular architecture. The mosaic is early Byzantine. LEFT: A Roman bath with a Jacuzzi lies off the dining area.

followed by dinner. Although my English is rather rudimentary, we spoke the same architectural language. By the end of the evening the commission was mine."

It was Lord Rothschild's mother and her second husband, the painter Nico Ghika (often referred to as the "Greek Picasso"), who, along with him, acquired an abandoned olive press on a headland in the north of Corfu in the 1970s. The family restored the olive press and added a wing and two courtyards until the compound was transformed into a worthy representation of the island's architecture. The Rothschild villa and surrounding property of olive groves, which fronts the Corfu Channel and looks onto the obscure terrain of the coast of Albania, became the family's principal retreat and the source of Lord Rothschild's love affair with Corfu.

The villa's headland, alas, was not entirely sequestered. In recent years Corfu has been plagued by develop-



"I always view my work from afar early in the process to make sure that it fits discreetly into the environment," Barba remarks. The pool, which is bound by the jagged contours of the rock along its inland side, and whose angled outer edge follows the island topography, is set at the foot of the old quarry. The waterfall is one of two fashioned by the architect.

ment, and when the Rothschilds began to feel and hear the encroachment of tourism on a beach just south of their property, Lord Rothschild looked north to a contiguous promontory known as Strongilo (Greek for round, owing to the shape of the land formation) as a potential site for a pool and pavilion. "I didn't wish to forsake Corfu or build another villa," he explains, "but to simply shift the property's center of gravity to the next promontory." Nonetheless, he was not without his reservations. From the villa's expansive terrace there is a clear, unobstructed view of Strongilo, and the Rothschilds were wary of sullying the virgin landscape. "Five different architects drew up plans for the site, and each and every one of them placed their proposed works on or near the summit of the promontory," Lord Rothschild says. "I much preferred to build nothing at all rather than to see the site ruined. All of the architects seemed to miss the point—all, that is, except Javier Barba."

If place and setting are crucial to every architect, they are paramount to Barba, who has established an international reputation for his ability to integrate his designs into their natural surroundings. "There are sites that possess a magical quality," notes the architect. "The whole point of my architecture is to occupy such a place without destroying the magic."

When Barba first visited the Cor-

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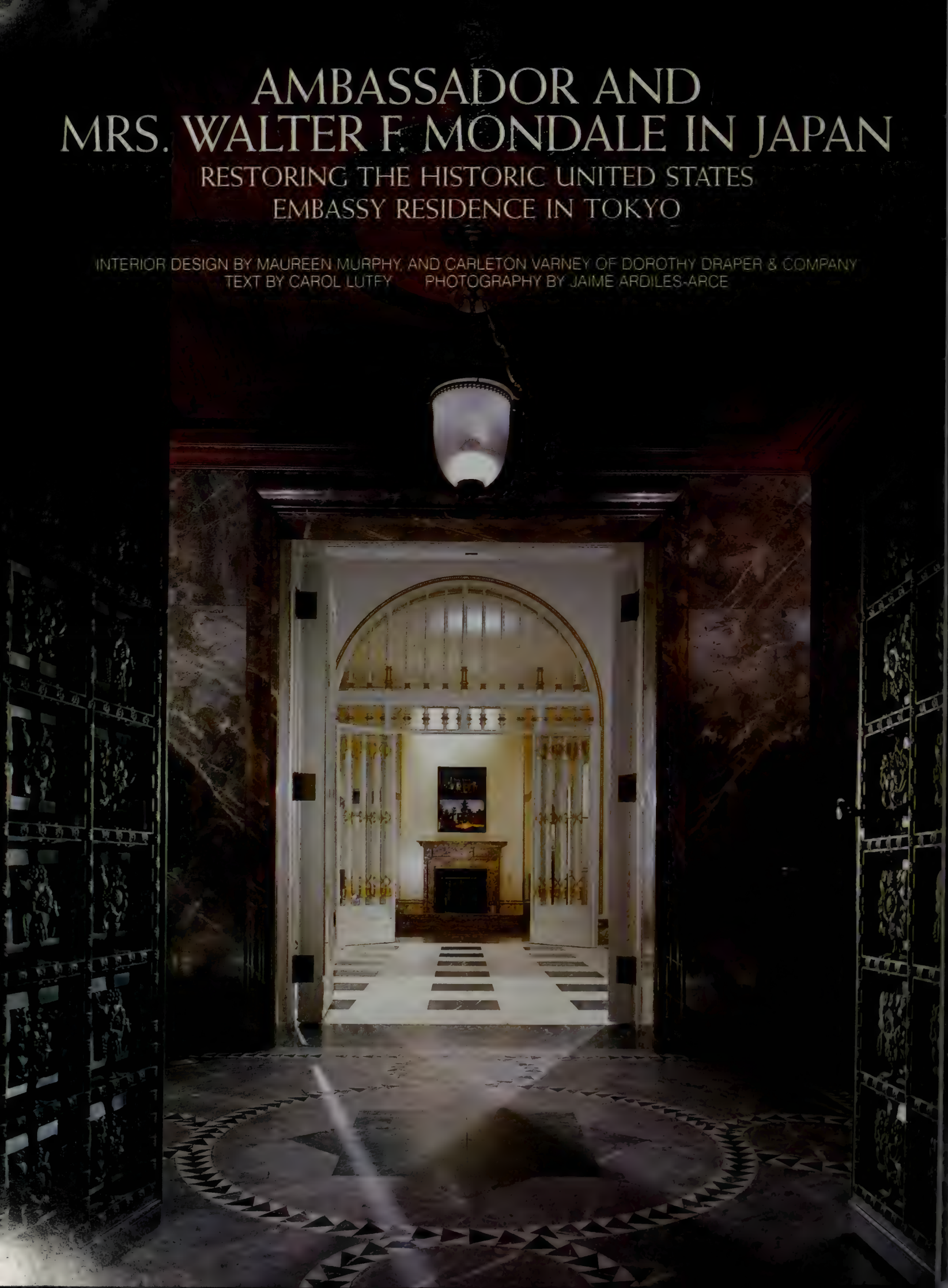


"At night there's a romantic quality to the place—dramatic in a different way from daytime, rather like a Böcklin painting of villas and trees," notes Lord Rothschild. Adds Barba, "Mine is an architecture that grows out of the landscape, which determines the aesthetics of orientation and construction, and the mechanics as well. The lighting, for instance, had to lend something magical to the rocks and plantings."

AMBASSADOR AND MRS. WALTER F. MONDALE IN JAPAN

RESTORING THE HISTORIC UNITED STATES EMBASSY RESIDENCE IN TOKYO

INTERIOR DESIGN BY MAUREEN MURPHY, AND CARLETON VARNEY OF DOROTHY DRAPER & COMPANY
TEXT BY CAROL LUTEY PHOTOGRAPHY BY JAIME ARDILES-ARCE







When Ambassador and Mrs. Walter F. Mondale (left) moved into the historic embassy residence in Tokyo this April, one of their priorities was to learn more about its diplomatic past. "There are a lot of fine ghosts here," says the ambassador. ABOVE: The house, which was commissioned by Herbert Hoover and completed in 1930, was the first specifically built by the United States government as an ambassador's residence.

It was Fritz's project," Joan Mondale explains. "He said, 'We have to find out what went on in the house. We have to piece together the history.' "

The house in question is the ambassador's residence in Tokyo, where Walter ("Fritz") Mondale has been serving as United States ambassador to Japan for the past two years. As he and his wife, Joan, watched the residence undergo an $8.1 million restoration, Walter Mondale—a self-described "Minnesota boy without a dime" who went on to become vice-president under Jimmy Carter—got curious about its history.

Tracking down detailed and accurate information proved to be a considerable challenge. But reflecting a style that has earned him a reputation as a diligent ambassador, Mondale and his staff eventually produced an entertaining twenty-eight-page document that retraces the steps of their predecessors.

"This residence has been at the center of U.S.–Japanese relations for almost seven decades," says the ambassador. "I love history. I wanted to reconstruct what it was like here in the years before I came."

Completed in 1930, the house was the first ambassadorial residence ever constructed and designed by the United States government. Herbert Hoover's Buy America campaign was in effect at the time, so American walnut for the paneling and Vermont marble for the floors were shipped in at great expense. This led to cost overruns of about 35 percent—and ultimately to outspoken criticism by Congress. In the end, the building was dubbed Hoover's Folly; its budget exceeded $1.25 million.

Embracing a blend of Moorish, Oriental and colonial styles, the residence has been described as "an engaging mongrel." It was designed by the architects Harold Van Burren Magonigle in New York and Antonin Raymond in Tokyo. The latter had originally moved to Japan to work on Frank Lloyd Wright's Imperial Hotel. But after a falling-out in which Wright pronounced his designs "nothing so much as a dung hill in a mud puddle," Raymond established his own architectural office—one of the most successful Tokyo-based practices of its day.

That did not mean, however, that W. Cameron Forbes, the first United States ambassador to occupy the house, was keen on Raymond's talent. He complained to his predecessor: "I wish you would have a careful physiologist make a thorough examination and find out whether the person who

"The house needed extensive renovation and modernization. It had to be updated," explains interior designer Maureen Murphy of the State Department, who collaborated with the architectural firm RTKL Associates of Washington, D.C. The private quarters upstairs were designed by Carleton Varney. OPPOSITE: The entrance hall's intricately inlaid and patterned marble floor and walls were cleaned and polished. "We had some beautiful architectural finishes and details to work with and play up."



ABOVE: A stone console originally procured for the house in 1931 rests in the main entrance gallery beneath a trio of Robert Rauschenberg lithographs based on his *XXXIV Drawings for Dante's Inferno*, 1959–60. The works are on display as part of the Art in Embassies Program. "People are really taking notice of American art," says Joan Mondale. "We wanted to make the residence a showcase of American design and craftsmanship," says Murphy. OPPOSITE: "The table in the center of the living room divides the space into smaller conversation areas, which enables it to function well for the ambassador and gives it an easy flow." Baker Furniture low tables. Wing chairs, Henredon.

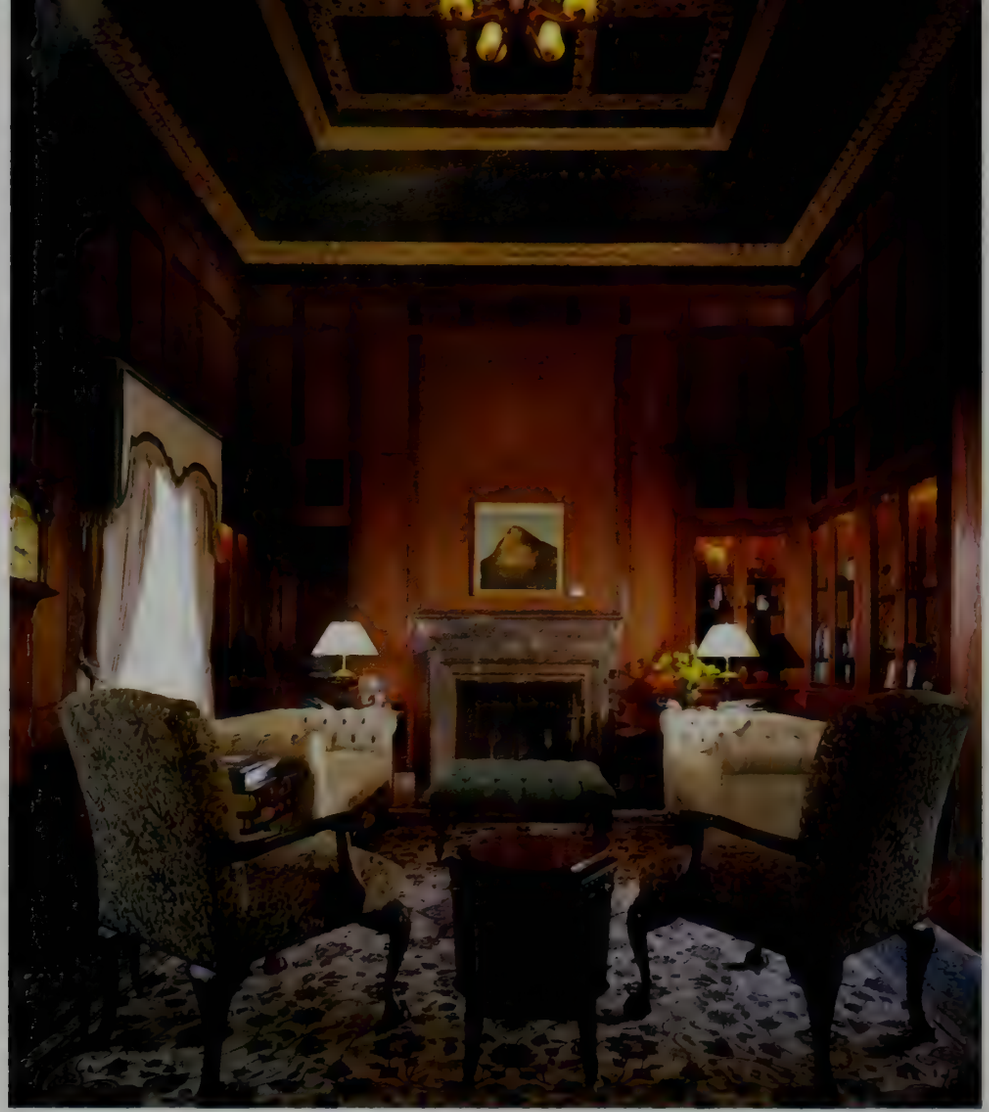
designed this building was an architect or a mole." Raymond, for his part, claimed that Forbes found the residence inadequate "because he could not bring his horse into the living room . . . as he was accustomed to do[ing] . . . in the United States."

Few were disappointed when Forbes was replaced within a year by Joseph Grew, who would stay on as ambassador through the United States' entry into World War II. Active, well connected and extremely sociable, Grew was one of America's most famous ambassadors to Japan.

He and his staff of sixty weathered the bombing of Pearl Harbor in 1941—the most volatile moment in relations between the United States and Japan. Confined to the residence for six months, they kept their spirits high by holding poker matches in the community room and playing miniature golf in the garden. They were finally evacuated in June 1942.

The house did not see occupants again until more than three years later, when General Douglas MacArthur and his family moved in. General MacArthur's tenure at the ambassador's residence was by far the most significant in the history of United States–Japanese diplomacy. While he was there, sections of the Japanese constitution were written. And shortly after Japan's surrender, the





general held his famous tête-à-tête with Emperor Hirohito in the living room. The meeting probably contributed to the emperor's decision to publicly renounce his divine status, forever altering Japan's political future.

Nearly fifty years and ten ambassadors later, Walter Mondale's own tenure in Tokyo is likely to be remembered for the Clinton administration's hard-nosed trade stance that threatened to impose punitive tariffs on Japanese luxury car exports; the ambassador defended these possible sanctions as a response to Japan's "insular" and "protectionist" policies but admitted that, even for the most knowledgeable and seasoned of diplomats, this would have been

LEFT: "Because the library is so dark, we chose light-colored fabrics to brighten the room," notes Murphy. Scalamandré sofa silk. BELOW: Dominating the formal dining room is Jack Goldstein's *Untitled (Rooftops)*, 1981. The Max Yavno photographs of inner-city life are "exclamation points," says Joan Mondale.





"I brought color to the second floor," says Carleton Varney. ABOVE: The Williamsburg Room is used for private entertaining. Schumacher fabrics for pillows, draperies and love seat. Scalamandré trim on valances and square pillows. RIGHT: A guest bedroom was updated for visiting dignitaries. All fabrics, except on chairs by the fireplace, are from Carleton V. Patterson, Flynn, Martin & Manges carpet.



a tough line to sell to the Japanese.

Though he and his wife have enjoyed plunging back into public life, Walter Mondale says he has found residing in Japan overwhelming and sometimes frustrating. "This is my first experience in which the two sides have different ways of making decisions, different ways of looking at the same problem, often different perceptions of facts, and different perceptions of national interests," he points out.

"If I could do it over again, I would

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Elaborate grillwork adds architectural interest to the façade. The tea room, foreground, faces a broad lawn and a garden. Furniture is from Brown Jordan.

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THE LEGENDARY ART DEALER'S FIFTH AVENUE COLLECTION

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1981 Lichtenstein bronze of an apple, which Castelli has left in the fireplace to figuratively bake.

Lichtenstein also designed the brass-and-black-glass table in the living room. "He presented it to me suddenly, in 1967," Castelli recalls. "But then, Roy has always surprised me—ever since the day in 1961 when without any introduction he drove to my gallery with his paintings all piled up on the roof of his station wagon." The table from Lichtenstein sits, at once independent and interactive, on a Frank Stella rug woven in India. "Frank started doing rugs—I don't know what came over him," Castelli says with a laugh. Gaining a critical edge on the Lichtenstein table is a Warhol Brillo box a few feet away that Castelli encased in Plexiglas for use as a side table.

"In 1964 I had a show of Andy's *Flowers*, of all different sizes—mine is a medium, forty-eight inches," Castelli says of a silk screen hanging nearby. "Over there is a rare early Warhol self-portrait. He's staring enigmatically, and why not? The word *enigmatic* applies not only to Andy and his work but to the position he occupied in the art world. He was easily the most cryptic of all my artists. Although look at this object that came to me from Jasper Johns of all people—a papier-mâché snake that pops up out of a plastic papaya. See how enigmatic *he* is, giving me this kind of present."

By the windows, a Jeff Koons bust gazes out over the fluid landscapes of Central Park. "I bought her from a stainless-steel show of Jeff's at Ileana Sonnabend," Castelli says. "You know," he adds almost apologetically, "sometimes you get involved with something that's extraneous to your own gallery."

For Castelli, the ghosts of pictures past are a palpable presence here. Missing from their appointed places are Lichtenstein's 1962 *George Washington* and Johns's *Fool's House* of the same year. "Both are out on loan somewhere," he explains. As for Rauschenberg's *Bed*, a real pillow and quilt luridly splattered with bright paint that the dealer bought from the very first show he gave the artist, in 1958, Castelli donated it thirty years later to the Museum of Modern Art ("my university, where I discovered modern art, modern *European* art") in memory of his mentor, the museum's founding director Alfred Barr.

Another great painting is gone from these walls as well, and the air vibrates around the vacancy where it once hung. Looking hard at that blank space, Castelli with relish tells the story of how he owes his present prosperity to a green penis. In 1958 he exhibited *Target with Plaster Casts* in Jasper Johns's inaugural show—a large encaustic-on-canvas topped by nine small lidded boxes that could be opened and closed at will. One box was empty; the other eight contained plaster body parts, each a different color. "There was a heel—I think it was purple; a nose; an ear; a male nipple; a finger; a foot; a hand; and then this green penis," Castelli digitally enumerates. "Alfred Barr wanted to buy it for the museum, but he was nervous that the acquisitions committee would look askance at the penis in the panel. He asked me if I would mind if he kept the lid on that one shut at all times. I said that that was up to Jasper, and Jasper, when I put it to him, said he wouldn't mind if it was closed some of the time, but not all." Barr demurred, so, for $1,200, Castelli himself bought the painting with the problematic penis. In 1993 he took it off his living room wall and hung it in his gallery in a show celebrating the thirty-fifth anniversary of his association with Johns. It was then and there that David Geffen offered him a fortune for it. "He's deliriously happy with it," Castelli reports. "It was a shame to sell it, of course, but I had an expensive business to run, a lot of starving artists to feed and so on. At least I still have one of the drawings Jasper made for the picture."

> What the apartment really amounts to, of course, is a private art gallery.

Moving into the dining room, Castelli points out a Sonia Delaunay rug that was a gift to him from the French filmmaker Claude Berri. The walls here are covered with choice drawings by Lichtenstein, Rauschenberg, Johns and Stella, including the latter's *Smoke Sonata 1994*, inscribed: "To Leo—keep on truckin'! XXX."

Castelli's bedroom, down a small hall, is self-reconcilingly leonine—crowded with images of *il re degli animali* in the form of postcards, posters and toys. Here also is the expected cache of prints and drawings. One by Rauschenberg celebrates the twentieth anniversary of the Castelli Gallery, in 1977. Among the Johnses are one marked "4 Leo," commemorating the dealer's seventieth birthday on September 4, 1977, and two of ale cans, dating from 1989. Castelli explains: "De Kooning once said, 'If you gave Leo Castelli two beer cans he could sell them.' You see, he was mad at me because he thought I was abandoning the Abstract Expressionists. When Jasper heard about this remark, he went and made two cans of Ballantine Ale in bronze, and, of course, I did sell them." Over the bed drifts a Ruscha print, *Dreams*. "The placement is a little too obvious," Castelli admits. "I must change it."

Change is a thing he isn't much good at. Without deviation, he leaves the apartment each morning at eleven, traveling to his gallery downtown by cab. Only last year, "when the traffic became too horrendous," did Castelli stop driving his old BMW to work and back (his one regret is that he neglected to keep his vanity license plate: "UNTITLED"). He usually lunches at Mezzogiorno on Spring

VISITS

LEO CASTELLI

Street with friends—or clients. "There are very few of *those* these days," he laughs. "They come mostly from California: Douglas Cramer, Eli Broad, Don Fisher of the Gap, and the actor-collectors Steve Martin and Dennis Hopper. It was Eli Broad, you remember, who bought that Lichtenstein portrait at auction for two and a half million dollars and paid for it with his American Express card. I instantly understood why—it was to get free mileage for the rest of his life on the American Express travel plan. I was full of admiration—only someone as incredibly clever as Eli would think of something like that."

Habitually around seven, Castelli returns to the Fifth Avenue apartment to change for dinner. Pausing one evening to take the measure of his milieu, he concludes: "It couldn't be nicer, but then perhaps it is not for me to speak *pro domo mea*." These classically Castellian cadences alone make it easy to understand why nobody can resist their utterer. Including, famously, most women. Reminded that men his age don't have quite so many girlfriends, then asked

> "If you gave Leo Castelli two beer cans he could sell them."

how he does it, he replies: "I love the company of women. Let's say there are things that women can contribute that men cannot."

And then this collector of female contributions, this holder of honorary degrees and awardee of Legions d'Honneur, points to something talismanic on the mantel, over Roy Lichtenstein's apple and under Jasper Johns's *Flag*—a lowly Christmas card. "It's from Sharon Stone," Castelli confides. "She came to the gallery and we started talking. I'm seeing her when I go to L.A. She's interested—sort of seriously interested—in art." □

ARCHITECTURE

JOHN LAUTNER

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low concrete bookcase was constructed along the southwest wall. Goldstein installed kitchen cabinets of stainless steel and bubinga wood, which replaced Formica. Skylights were enlarged and motorized; a tiny skylit guest bath was expanded to infinity with walls covered in mirror glass.

The additions became increasingly ambitious. Plaster ceilings were re-covered in redwood, which was also used in a bow-edged soffit over the walkway and south terrace. The plaster walls at the front of the house were rebuilt in concrete, and the glass along the sides was replaced to match that beneath the living room vault. The building is now composed of four basic materials—concrete, wood, stainless steel and glass—and is enriched by the contrasts of texture.

Arahuete, who designed the new waterfall for the entrance court, defines the aims of the owner and architect as "realizing the full potential of the original design and using materials that give it a sense of permanence and durability." This was accomplished with the assistance of three other Lautner associates: project architect Andrew Nolan (who has since returned to his native Australia), and Duncan Nicholson and Julia Strickland, who have recently formed their own architectural office.

"Each step led logically to the next, and established a standard to follow," Goldstein says. "I wanted to introduce technology that didn't exist thirty years ago." Since they made sketches, models and mock-ups at every stage, "it took a long time to achieve perfection." "No other Lautner house has a similar degree of detail or consistency," notes Arahuete. "Jim, who had a major influence in all the work and should share credit with the architectural team, wanted everything in the house to have the same grammar, down to the ashtrays and bed linens."

The remaking of the Sheats/Goldstein house is a triumphant coda to Lautner's career and affirms his belief that "Architecture should be an extension of the environment and of the individual, part of life itself, a seamless whole." □

PIONEER AESTHETIC

A STONE HOUSE IN UTAH

continued from page 138

do you approach it? You can't build up to it." And, in fact, the modesty of this house—a master bedroom, two guest bedrooms, an open living area and kitchen, all scaled to look like a small cluster of buildings—honors the arduousness of this country, the austerity it imposes upon every enterprise. "The house," says McDonough, "'is broken into three elements so that you never see more than two at once. You never see the whole building." The interior, designed by McDonough and Timothy Macdonald, is a conscious reminiscence of the Mormon settler aesthetic, "the only regional vernacular," as Jim Trees puts it, "that had some integrity." As Macdonald explains it, "Our credo was, 'What would the Mormon pioneers have done?' Everything had to be totally practical. There was never a kind of pretension."

What resulted is plainspoken, unassuming but immaculately detailed—opulent, of course, by the standards of a Mormon settler but not out of

> "Everything had to be totally practical. There was never a kind of pretension."

keeping with that simple, functional style. The colors are muted—the warm glow of alder paneling, of Dunbar sandstone and dolomitic limestone. Wherever possible, the interior surrenders to the exterior. Wherever possible, it catches the light, which is never still. The sun enters from every point of the compass, reflecting off the canyon walls, rising, falling, in a series of false dawns and prolonged sunsets. As evening comes, shadows seep downward, filling the river bottom with darkness, leaving only the pioneer ruin and the cliffs behind it standing in light. □

FRENCH LESSONS

REDEFINING A LONDON RESIDENCE
continued from page 155

of the house just reinforced what I wanted to do anyway."

What he wanted to do was create "French rooms but without French chauvinism" and take what he appreciates most about French and English styles to make an appropriate background for his French furniture and silks. He drops names from a French past—the library's *bureau plat* was made by Jean-Henri Riesener, and its damasks were originally woven for Fontainebleau and the Grand Trianon—not to boast but because he is a historian by nature and relishes the associations those names evoke.

He sees the styles of both France and England with an affectionately critical eye. "The French are purists," he says. "They try to re-create an epoch. If the house is 1790, everything in it must be from that era. The room becomes rigid and looks like a display at the Met. If a Frenchman wants to buy a chair, the first thing he asks is its date and if it is signed. If an Englishman wants to buy a chair, the first thing he does is sit in it. Then he asks the price. If the price is high, he probably likes it more. If it has the patina of age, he likes it most of all."

"When clients ask me how long it will take to decorate their house," says de Cacqueray, "my reply is, 'One year to know what we want to do, another year to get the lampshades right.' Then you have the fun of filling the place with the things you like. A room dies if nothing is ever changed or added.

"Collecting is my passion, my life," comments André de Cacqueray. "I think love of collecting is the reason why traditional design is so important in England today. The simplicity of minimalism can be very chic, but you can't add things. And traditional design is more practical for hiding the modern technology of heating and air-conditioning, for making the best use of limited space. Everybody wants more space today. If a minimalist room isn't practical, then it's old-fashioned. Designers who think they will be modern if they use contemporary furniture are deceiving themselves. Modern isn't a style of furniture but a state of mind." □

A ROOM WITH A VIEW

STUDIO APARTMENT IN MANHATTAN
continued from page 161

When asked to elaborate, he mumbles something about "platforms and low seating." But he has just ripped them out and acquired a plush, overscale leather chesterfield, more congenial for conversation and built up to settee height. "The seating," he explains, "has had to get higher as I've matured." "It took you long enough," says Schaible.

Everything in Bray's studio "comes either from the neighborhood or from a friend." Schaible suggested the luxurious mohair-and-sisal carpeting. The neighborhood yielded the granite-topped Saarinen table, the beveled-mirror Jansen table lamp and the Austrian bisque plaque. A friend gave Bray the white porcelain Empire-style tureen on the side table. It's monogrammed with an *N*—"for Napoleon," says Bray dryly. "Must have been expensive!" Another friend provided the black leather Mies dining chairs. Bray designed the daybed and the lacquered console table. He commissioned the painting from his pal Richard Giglio. It is a large, pale, textured abstraction with the word *We* at the center. "Everyone who knows Bob thinks it says 'Me,' " grins Schaible. "That's partly why I came: to have my picture taken under it."

When a visitor admires the studio's "perfection," Bray cocks an eyebrow. "Perfection?" he objects. "I thought I'd totally escaped from perfection. For clients, yes. The seams have to be perfect. For me, no. I live within my means. If I can't afford a great piece of art or furniture, I'd rather live with a blank wall or with the view. I care a great deal about things, but then I don't care about them at all."

There is definitely something monkish about Bray, but is it the pride of a Borgia abbott or the discipline of a Zen priest? A bit of each: "If you're truly talented," he says with his characteristic lack of false modesty, "you feel like you have an endless supply of ideas. How do you govern them? How do you live with so much creative possibility?"

The answer, apparently, is like this. □

ANTIQUES

ENGLISH COUNTRY POTTERY
continued from page 179

nineteenth centuries. Their distinctive underglazed earthenware was adopted by other potters in York, Liverpool, Sunderland and elsewhere.

Creamware, which was developed by Josiah Wedgwood, was sometimes called Queen's ware as a result of Queen Charlotte's admiration for the tea service she had commissioned. Creamware superseded delftware, which chipped and scratched easily. Subsequently, "pearl white"—usually called pearl ware—was developed around 1770. The whiteness was obtained by adding more white clay, and cobalt blue was added to the glaze to counteract any creaminess. English potters had long searched for ways of making fragile-looking pure white earthenware goods in imitation of the expensive and sophisticated porcelain available on the Continent. They originally termed pearl ware "China glaze" and soon discovered its appeal to the market.

Pottery figures have been called the tribal art of England. They were a specialty of the Staffordshire factories, and by 1800 there was a multitude of factories and workshops producing Staffordshire pottery. Obadiah Sherratt, the Wood family of Burslem and Charles Tittensor were among the distinctive potters of the genre.

Popular subjects included animals, musicians and performers. Birds and beasts of all kinds adorned mantelpieces. The Royal Menagerie (later the basis for the collection of the London Zoo, which opened in Regent's Park in 1828) and other privately owned menageries were among the most popular attractions in the provincial towns where they toured. Romantic courting couples were another favorite subject, as were dramatic contemporary events.

Indeed, nearly every aspect of English life found its expression in the pottery of the period. Apart from its intrinsic charm and decorative qualities, English pottery provides colorful glimpses of the amusements and pastimes that its owners delighted in during their hours of leisure. □

SHINGLE STYLE DYNAMICS IN A NEW JERSEY ESTATE
continued from page 185

neys faced in fieldstone gathered on the property punctuate the roof, emphasizing height.

If the house is one of the most richly complex in the Shope Reno Wharton portfolio, the Kasarjians deserve some credit for encouraging the architects' wilder side. "I'm attracted to complexity, but with an overall integrity and unity of design," wrote Chapman, a graphic artist and illustrator, in her wish list to the architects. "Balconies and niches are good. Any Neoclassical trick in the book you feel comfortable with. As much molding as I can afford. By the way, can we have an octagon, turret or lighthouse? They look like fun." In the house, the architects explored every possible theme and variation, point and counterpoint, short of aesthetic overload, turning the volume up on what otherwise could be an exercise in nostalgia. They belted the design together with wide cream-colored trim that guides and speeds the eye through the roofscape's rich topography.

Fanciful at the front, the house is at its most Gatsby in the rear, with a wall of French doors opening onto a bluestone terrace and, farther along, a porch with a swing-for-two fit for marriage proposals. The façade is bracketed by a circular sunroom and a long screen porch with a round, templelike colonnade. "You walk around and the house changes from side to side," drawls Bermuda-bred Wharton, easygoing in a barn coat and boots.

Episodic on the outside, the residence is structured and processional inside, starting within the entrance obelisk, which leads past a grouping of Tuscan columns that compose a line of sight straight through the living room to the river. The first floor is planned as a sequence of spacious public rooms with pockets of intimacy: An inglenook softens any formality in the living room. Classical details characterize well-defined spaces that are, nonetheless, modern in their openness and flow. By centering the rooms within the body of the house, the architects free both front and rear walls so that they become corridors. "You can walk along the edge of the house as if it were a promenade deck," observes Shope.

A staircase shaped like a question mark—"very gestural, a simple wisp," says Shope—spirals up past a wall of windows that permits a strafing view of the obelisk and the natural hillscape beyond.

When it comes to second floors, Wharton points out, "We like to make the spaces more intimate, because they're serving different functions. We use roof shapes that read through into the spaces and give them more human scale, character and a certain unpredictability."

The most picturesque space upstairs is the master bedroom, with a huge dormer angling past a two-story, half-moon window poised over an elongated window seat. The roofscape sculpts the room with both grandeur and intimacy, and the window thrusts the interior toward the high canopy of leaves. From this bedroom tree house, next to the blazing fire, the Kasarjians savor the nimbus of New York that silhouettes the branches. "What's really beautiful about this window is the light emanating from Manhattan at night," notes Chapman. "There's the glowing sky, the architecture of the trees, and the window framing this luminous view. We wanted always to be aware of the outside while inside, and the house turns everything around us into a painting." □

The house is one of the most richly complex in the Shope Reno Wharton portfolio.



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INTRICATE PRINTED PANELS THAT OFFER STRIKING DECORATIVE VISTAS

continued from page 165

built up layer by layer in flat opaque colors, with each shadow, each shade and each detail requiring a separate printing block. The obsession with detail was so complete that close observation of papers imitating textiles often reveals patterns of tiny lines representing the thread patterns of satin weaves, twills or brocades; on many of these papers it is actually possible to do thread counts.

The nineteenth century was the dawn of the museum age, and French wallpaper designers turned to newly formed painting and sculpture galleries and print cabinets to seek inspiration for their creations. They worked their way through the artistic legacy of the ancient world, spurred both by current events and by the increasingly archaeological classicism of French furniture design. In the aftermath of French military victories in Egypt, they began the century by introducing sphinxes, temples and obelisks into their papers. Then, with the establishment of the First Empire and the elevation of Napoleon to emperor, French designers added the trappings of imperial Rome to their offerings. Wallpapers incorporated such imperial symbols as eagles and winged lions, as well as Napoleon's cipher, the letter *N* surrounded by a laurel wreath. One firm, Jacquemart & Bénard, was quick to introduce an imitation-velvet-brocade paper featuring the new emperor's portrait and gilt Napoleonic bees.

Wallpaper borders and friezes of this period incorporate carefully reproduced classical deities, garlands and portrait medallions in imitation gilt bronze. Decorative panels replicate antique statuary brought home for display in the Louvre by Napoleon: Wallpaper purchasers could choose between *The Borghese Vase* and Roman figures in marble available for sale "with or without niches." Many papers produced during the Empire period imitate stretched or draped fabrics, recalling the classically inspired campaign tents of Napoleon and his generals. These papers became highly fashionable, and the best examples embody the illusionistic genius of French *papier peint*. They manage to convey at once the volume, texture and luminosity of gathered silks and velvets and the solidity of the rods and ornamented medallions that hold them in place.

Napoleon's fall and the restoration of the French monarchy coincided with a period of great technological progress in the manufacture of *papier peint*. Better-quality papers, new inks, new colors and new tinting techniques allowed wallpaper manufacturers to produce papers with more exotic effects. Zuber introduced the highly successful *irisé*, or rainbow papers, in which colors melted from one hue into the next through the same repeating pattern to produce effects almost equivalent to those of 1960s Op art. Technological progress allowed papers imitating textiles to become ever more ambitious. Delicate —and difficult to imitate—laces, muslins, tulles and crepes were added to the existing repertory of silks and velvets in increasingly lush patterns of overlapping swags.

Borders and edgings reproducing tasseled, festooned and fringed draperies were used in almost every décor. These borders served practical as well as aesthetic functions. They covered up any gaps left when paperhangers cut lengths improperly, and they held panels in place at their ends, where the tendency to peel away from the wall is at its strongest. Naturalistic borders of ivy and blossoms often replaced draped textile motifs to offset the large-scale floral patterns that became increasingly popular during the reigns of Louis-Philippe and Napoleon III. Inspired by the engravings of Joseph Redouté—who once painted the gardens at Malmaison for Empress Joséphine—these patterns incorporated masses of peonies, roses, lilacs, eglantine and wisteria. Wallpapers depicted bouquets in immense vases, Chinese garden and pavilion scenes, or re-created glassed-in winter conservatories, replete with statuary and hanging baskets of greenery.

Nowhere was this French interest in nature more fully expressed than in the panoramic papers produced from the beginning of the century. With twenty to fifty nonrepeating panels forming vistas up to ninety feet in length, scenic wallpapers visually eliminated the wall and opened rooms to the horizon. They are the apex of the French wallpaper manufacturer's art. The production of such a paper took years of designing and planning, involved scores of engravers, artists and technicians, and called for a financial investment that often took decades to recoup. That the creation of a single detail in a scenic paper, a blossom, for instance, could require as many as half a dozen separate printings from half a dozen hand-carved blocks illustrates the complexity of the endeavor and explains why some panoramics had to be made with as many as four thousand different blocks.

Scenic wallpapers typically were used to cover all four walls in entrance halls or in the major public rooms of residences and brought a mass-produced version of the elaborate mural decorations of the fresco painter to a wider, middle-class public. These papers were dreamworlds. Nearly cinematographic in their extent and aspiration, they liberated the viewer from the confines of the city, from the harshness of winter and from the banality of everyday life. They took one to verdant classical arcadias, exotic foreign locales, or placed one in the midst of exciting scenes of love or battle drawn from myth, literature or history. Densely detailed images generally were alternated with areas of landscape after Claude Lorrain or Nicolas Poussin to allow paperhangers the flexibility to cut around window and door openings without disturbing a panoramic's principal scenes. Similarly, skies—sold "with or without clouds," depend-

INTRICATE PRINTED PANELS THAT OFFER STRIKING DECORATIVE VISTAS

ing on the buyer's finances—were large so that they could be cut down to fit the varying heights of walls.

Just as they had for their repeat-pattern papers, French designers plundered the galleries of the Louvre and the annual painting salons in Paris to seek ideas for panoramics. Beauty was a more important consideration than accuracy, and many of the resulting scenics are amusing and attractive pastiches mixing elements from a variety of works of art. One panoramic, depicting Napoleon's victory at Austerlitz, merged a copy of Gérard's famous evocation of that battle with Géricault's *Wounded Cuirassier* and Girodet's *Revolt of Cairo*. Designers took artistic license in their visions of faraway lands as well. An 1804 panorama, for example, showed the inhabitants of Tahiti wearing feather headdresses together with French Consulate–style gowns; in another paper, an 1834 view of Boston got the statehouse right but presented a European port scene in the foreground; and an 1848 paper, *Conquest of Mexico*, managed to feature views of Brazil.

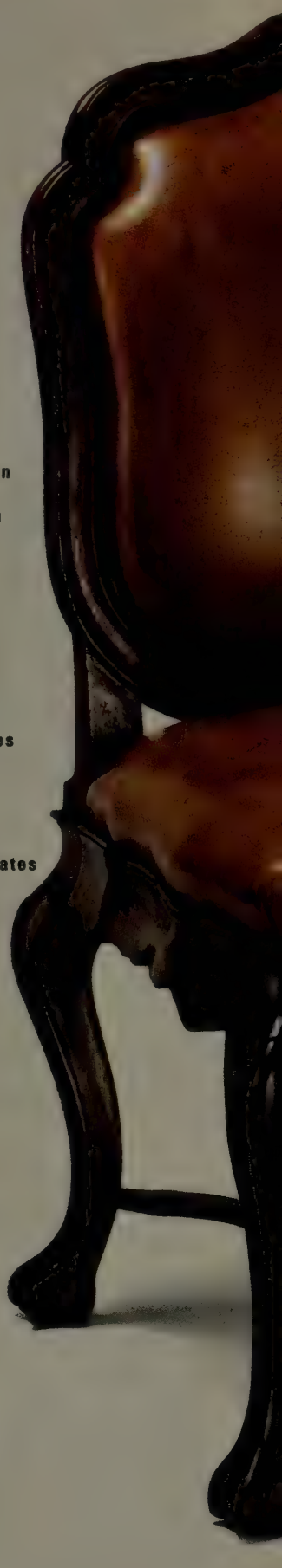
Zuber was one of many French firms selling on the American market.

French scenic papers were so technically demanding, and so stylish, that foreign manufacturers generally were unable to imitate them. Consequently, export sales, especially to the United States, were astonishing. In 1838 Zuber sold 363,809 francs' worth of wallpaper, including up to twenty-six hundred panoramic views, to its New York agent—and Zuber was just one of many French firms selling on the American market. The inhabitants of Mississippi plantations, Hudson River estates and remote New England farmhouses suddenly had the world at their disposal; they could choose to socialize and dine while gazing on the Bosporus, Indian temples or Chinese palaces. Scenics with titles like *Cupid and Psyche*, *Savages of the Pacific Ocean* or *Monuments of Paris* turned up nearly everywhere. One traveler writes in 1838 of encountering the same panoramic scenes in hotel parlors and taverns across the nation, noting that many of her fellow guests were less than respectful. "It seems to be an irresistible temptation to idle visitors . . . to put speeches into the mouths of the painted personages; and such hangings are usually deformed with scribblings."

Many of the papers sold in the United States were specifically designed for the American market—astute French manufacturers rushed a scenic paper into production commemorating the first American naval victory in the War of 1812 immediately after the conclusion of the battle. Zuber's 1834 *Views of North America*, which was installed by Jacqueline Kennedy in the White House, was perhaps the biggest-selling paper made for export to the United States and is still produced from the same printing blocks today.

American customers switched their allegiance to English wallpapers by the 1870s, as did nearly everyone else. By the close of the reign of Napoleon III, the tradition of French *papier peint* had largely exhausted itself. French designers continued to insist on overwrought realistic motifs even after taste shifted to the stylized, abstracted wallpaper designs developed by William Morris in England. Moreover, the individual craftsmanship that had for so long endowed French papers with their brilliance was a thing of the past. By this time French production had been overtaken largely by machines. Nonetheless, in their day, French papers were without peer. They gave average people new power over their environments, allowing them to move walls, roam the four corners of the earth and create décors of beauty and grandeur once the province of only the very rich. □

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BEVERLY HILLS HOTEL

THE REDESIGNED BUNGALOWS
continued from page 191

her walking through those double doors on her TV show, and so we brought in doors that you could imagine her walking through."

The doors, massive and white, mark the main entrances to some of the bungalows. If the other side of the threshold doesn't necessarily recall Loretta Young, Joan Crawford may come to mind—with a dash of Joan Collins. Sunlight from heavy plantation shutters noirishly stripes floor-to-ceiling potted palms and giant birds of paradise. Gilt tables flank sweeping gold divans. Canopies of peach and apricot silk soar over beds the size of small barges. Déco? Nouveau? Contemporary? Exactly. Every bungalow opens onto a patio or a balcony and contains at least one fireplace, perpetually stacked with oak logs. Otherwise, they are meant to be as individual as private residences. Several feature pianos. Some have courtyards and formal dining rooms; others have rotundas and two-story-high ceilings. There are one-bedroom bungalows and four-bedroom bungalows. One of the four-bedroom bungalows is equipped with a lap pool that was built to the specifications of Walter Annenberg.

"Howard Hughes would have room service hide his sandwiches in trees so nobody would know when he ate."

"The bungalows are each unique," says Beriker. "It's like you are living in a house on Crescent Drive in Beverly Hills. With all the history. Very special. But so is the rest! Everybody is so happy that we're open again. It's like a kid who doesn't have candies and now he has candies again. It's a gorgeous place. I mean, it was gorgeous before, but now it's more gorgeous." □

AMBASSADOR AND MRS. WALTER F. MONDALE

RESTORING THE HISTORIC UNITED STATES EMBASSY RESIDENCE IN TOKYO
continued from page 223

take five years to learn the language, maybe ten," he elaborates. "I would also get an advanced degree in Japanese history."

The Mondales moved into the ambassador's residence in April 1995, after a twenty-two-month restoration effort. The overhaul, which followed more than a decade of neglect, included revamping the heating, lighting and plumbing systems as well as adding *faux*-marbling and restoring the extensive gilding and stenciling throughout the interior. "We tried to take the residence back to its thirties roots architecturally while bringing it functionally into the nineties," says Maureen Murphy, the State Department designer who coordinated its interior renovation. She was aided by the architectural firm RTKL Associates of Washington, D.C.

While the cavernous rooms on the first floor are formal, the private quarters on the second floor are comfortable and colorful, embracing a pleasing palette of azalea, buttercup yellow and hunter green. Joan Mondale asked Carleton Varney, president of Dorothy Draper & Company, to oversee this aspect of the project. Varney, who designed the tables for White House state dinners under President Carter, was an old friend. Having worked with the Mondales on their Minnesota residence, he knew they favored vibrant colors in relaxed settings that could accommodate contemporary art.

Indeed, art is a major presence in the residence, reflecting Joan Mondale's long-standing passion. In the entrance hall, *Fish Lamp*, 1983, a playful light sculpture by Frank Gehry, offers the first sign to visitors that this is not a typical government official's home.

Joan Mondale worked under the auspices of the Art in Embassies Program with Paul Schimmel, who is chief curator at the Museum of Contemporary Art in Los Angeles, to select the individual works. These include a series of Max Yavno's documentary photographs portraying gritty scenes from cities such as New York, Los Angeles and San Francisco; a portrait of composer Philip Glass by the New York–based painter Chuck Close; and ten lithographs from Robert Rauschenberg's *XXXIV Drawings for Dante's Inferno* series, 1959–60, which challenges the morality of commercial culture.

"The main objective was to give people an impression of different aspects of life in the United States," Schimmel says about their choices. "We tried to shake up the staid nature of the interior by choosing a few adventurous works."

An accomplished potter and author of *Politics in Art*, Joan Mondale is also former honorary chair of the Federal Council on the Arts and Humanities. Since arriving in Japan in September 1993, she has eagerly sought to share her enthusiasm for contemporary American art with the Japanese public. And by her husband's account, she has succeeded. "It's been fun to watch Joan work here and to see how she's been able to get the cooperation of the American art community and the confidence and interest of the Japanese," he says.

Art is a major presence, reflecting Joan Mondale's long-standing passion.

As for the ambassador, he has undertaken his own project: increasing the number of American foreign exchange students to Japan. He sees this as a means of creating a "stronger underpinning of citizen understanding about the United States–Japan relationship."

But asked about his biggest accomplishment, Walter Mondale doesn't hesitate. "I got this house fixed up, didn't I?" □

LORD JACOB ROTHSCHILD'S PAVILION ON CORFU
continued from page 215

fu property some three years ago, he spent days exploring the promontory. He examined the indigenous rock and vegetation; he marveled at the vagaries of the light. Still, he couldn't help but think that there was something about the terrain that remained concealed. What was first a mere suspicion was confirmed when he pored over old topographical maps and subsequently began to clear mountains of brush at the mid-slope: The site harbored an abandoned marble quarry dating from the Venetian rule of Corfu. When the façade of the quarry was blasted with water, the marble was completely exposed and, depending on the shifting light, came to take on a rose, white or pale gray hue. "It was a revelation," Barba says. "Never could I have imagined so dramatic a backdrop for any project." While the other architects had only thought to scratch the surface of the promontory, Barba had uncovered, as it were, a diamond in the rough.

Barba set the pool at the foot of the quarry, and the water's inland edge follows the irregular contours of the rock face. Massive marble outcroppings and formations were left intact. Two artificial waterfalls were built high up on the slope, and the cascades that flow down the marble face into the pool not only provide a vivid visual effect, but their sound also acts to drown out the noise from the pleasure craft offshore and swimmers at a nearby cove. As might be expected from an architect who has been called an apostle of integration, every detail was conceived with the natural world as an irrefutable model. The floor of the pool, for example, was painted a deep cobalt blue that matches the adjoining waters of the Ionian Sea. "I wanted to create a whole environment, a natural environment," Barba maintains. "If visitors have the sensation that they've discovered a hidden spring rather than a man-made pool, then I know that I have been successful."

Initially, Barba's insistence on the imperfect took some of the local workers and craftsmen by surprise. The architect designed three colossal retaining walls, which run the length of the compound and descend progressively from the pool area's edge toward the sea. When Barba arrived on Corfu for one of his many inspections, he found that the masons had begun to build one of the walls and that the work was impeccable. Too impeccable.

"I had to ask them to tear it down," he says. "I told them that I admired their work but that it was too uniform. The stone had to be irregular, rough-hewn—in a word, natural."

For the design of the pavilion, Javier Barba took his cue from local Corfiot architecture. "When in doubt," he says, "it is always best to look to the vernacular." The simple open-air structure consists of whitewashed beams, marble columns and the ubiquitous terra-cotta-tile roof. The walls have been painted a pale ocher drawn from one of the shades of the quarry marble. Except for a bank of seats covered with pillows in a Majorcan cotton fabric, and a weighty marble dining table, the pavilion is essentially without furniture. A magnificent early-Byzantine mosaic set in the floor and a life-size bas-relief depicting nymphs on a wall are, along with terra-cotta pots full of fragrant gardenias, the pavilion's sole source of embellishment. The space has been kept deliberately spare. "Why decorate?" asks Barba. "The focus should be on the quarry, the surrounding countryside, the ships passing through the channel and the exotic Albanian coast. Those features seem to me decoration enough!"

> Every detail was conceived with the natural world as an irrefutable model.

Although Javier Barba oversaw all the work during the two years that it took to complete the project, he readily admits that the Corfu commission was a uniquely collaborative effort. "If it hadn't been for Thannasis Makris, the constructor, Jimmy Carveles, the chief of works, and the whole Rothschild family, I would never have been able to realize this project." Indeed, the Rothschilds' role was more than merely supportive and lent a familial air to the enterprise. It was Lord Rothschild who gave Barba the freedom to design on a particular scale to which he was previously unaccustomed. His daughter Emmy designed the threshold built from cyclopean blocks of stone that marks the entrance to the compound. The younger Rothschild daughter, Beth, an accomplished gardener who oversees the monumental gardens at Waddesdon Manor, the family's main residence outside of London, took charge of the plantings around the pool and the entire promontory. Beth Tomassini proved to be an especially kindred spirit and utterly open to Barba's principles of integration. "If one is viewing Strongilo from a boat off the coast, the trees and vegetation should look like those of any other promontory on the island," she emphasizes. She planted olive trees and cypress, myrtle and holly oak, broom and bay. Even thick thistle weeds were cultivated along the water's edge of the promontory for a thoroughly genuine effect. The only departure from the host of indigenous plants is the Chinese jasmine that climbs up the pavilion's marble columns. "I couldn't resist," she comments. "Its fragrance is exquisite."

If Lord Rothschild had been reluctant to tarnish the Strongilo promontory with something man-made, Barba has managed to roundly dispel his fears. A centuries-old quarry has been rehabilitated with a pool and pavilion built skillfully around its marble profile. The olive trees and cypress are taking root; the magic of the place has not been lost. Lord Rothschild offers no faint praise: "Javier Barba," he says, "has created an Arcadia." □

TO THE TRADE

DESIGN WORLD SOURCES



COURTESY JOHN DRUM

A Sense of the Whimsical

"They take the seriousness out of a room," says San Francisco antiques dealer John Drum of the furniture by the late **Renzo Olivieri**, a Tuscan-born furniture maker and New York antiques dealer. Drum's shop is brimming with Olivieri's playful reproductions of 18th- and 19th-century painted pieces with *faux*-finishes, ranging from a Neoclassical-style table with fluted legs and *faux-marbre* top to an exotic table with a base ending in wood birds' feet. Light fixtures run the gamut from sconces with palm-tree stems (left) to wall lamps adapted from 18th-century chinoiserie or adorned with 1930s-inspired musical instruments.



COURTESY JOHN DRUM

Olivieri would comb shops in search of prototypes for his cousin's factory outside Florence to copy and adapt. Drum visited the factory, which had ceased production since Olivieri's death in 1971, about five years ago, and decided to restart it with Olivieri's 75-year-old cousin at the helm. The furniture, which is available at showrooms across the country, has garnered the attention of several designers. So true to life are Olivieri's adaptations that a guest once broke his foot when he kicked what appeared to be a harmless pile of cushions but turned out to be Olivieri's stool of tasseled leather pillows (left). Says Drum, "Olivieri was quite brilliant in taking existing designs of Italian furniture and creating wonderfully whimsical pieces." Drum & Company, 472 Jackson St., San Francisco, CA 94111; 415-788-5118.

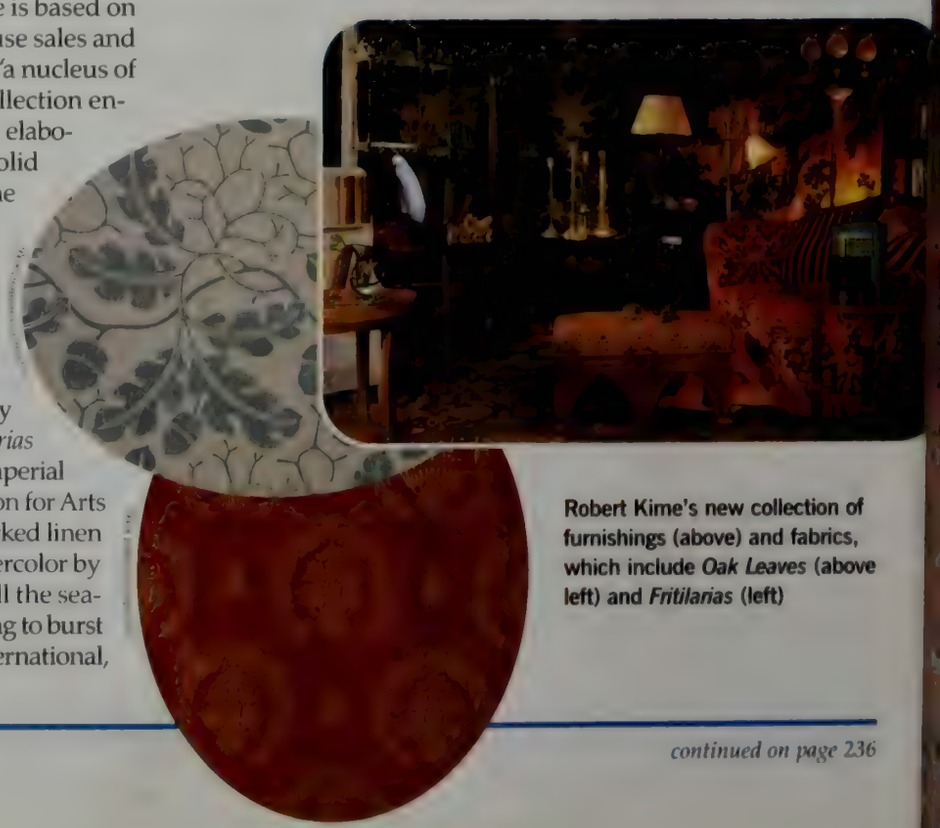
Dateline New York

Sanford Smith's Fall Antiques Show returns to the Park Avenue Armory for its Sept. 27–Oct. 1 run . . . Caskey-Lees, producers of multiple West Coast shows, are entering the New York market for the first time with two fairs at the 26th Street Armory. The Arts of Pacific Asia debuts the weekend of Oct. 13, and World Art: The Tribal and Folk Art Show on Oct. 20 . . . The American Craft Museum presents its third exhibition on the 20th century with "Craft in the Machine Age 1920–45," from Oct. 19.

Design Essentials

British designer **Robert Kime** is introducing a new collection of furniture, metalwork and textiles. His furniture is based on 19th-century antiques he gleaned from country house sales and antiques dealers over the last 25 years and provides "a nucleus of items that I constantly need in my work." Kime's collection encompasses everything from oak and resin stools with elaborately carved Gothic bases inspired by Pugin to a solid round walnut table with a hexagonal base dubbed the Philip Webb Table.

He has created metalwork accessories from acorn-shaped finials to brass tiebacks in the form of laurel wreaths or roundels. Light fixtures include a lantern-shaped hanging lamp with acanthus leaves to a wall sconce with a patinated-brass stem embellished with a brass oak leaf. Several of his textiles were inspired by 18th-century documents. The silk-and-cotton *Fritilarias* fabric is patterned into a "visual pun" of alternating imperial wreaths and *Fritillaria imperialis* flowers. His admiration for Arts and Crafts designers seeped into one of his hand-blocked linen fabrics, called *Oak Leaves*, which approximates a watercolor by C. F. A. Voysey. "It is distinctive because it suggests all the seasons of the oak tree—even the bare twigs are beginning to burst with spring," says Kime. Available at John Rosselli International, 523 E. 73rd St., New York 10021; 212-772-2137.



Robert Kime's new collection of furnishings (above) and fabrics, which include *Oak Leaves* (above left) and *Fritilarias* (left)

continued on page 236

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DESIGN WORLD SOURCES

In the Showrooms



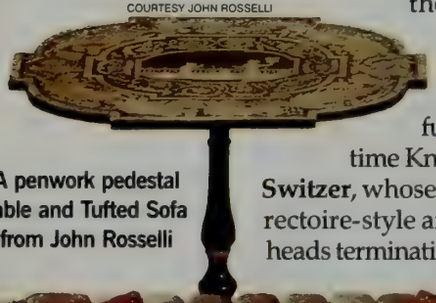
COURTESY KNEEDLER FAUCHERE



COURTESY KNEEDLER FAUCHERE

William Switzer's Directoire-style chair and Kneedler Fauchere's raffia wallcoverings

About to open in the Pacific Design Center in Los Angeles is the reconfigured **Kneedler Fauchere** showroom (310-855-1313). Designed by Orlando Diaz-Azcuy, the showroom is expanding to 20,000 square feet and includes boutiques for many of the 70 furniture and fabric companies represented. Among the firms new to the PDC that have their own KF boutiques is **Waldo's Designs**. Waldo Fernandez, who had created furniture principally for his own clients before, has a Louis XVI reproduction daybed with a *faux*-patina in wheat and white with slatted arms extending outward at angles. Another southern California figure who has previously shown work only in his own studio is **Mike Hamilton**. A prime resource as a furniture manufacturer and finisher for such California designers as the late Michael Taylor, Hamilton is represented by such pieces as a *faux*-bamboo Louis XV–style bergère. **Dessin Fournir** is inaugurating its KF boutique with chinoiserie panels reproduced from originals with a Rothschild provenance. Chicago's **Holly Hunt** is bringing the work of French designer Christian Liaigre as well as designer José Solís Betancourt's furniture and many other new pieces of furniture and fabric. One of the longtime Kneedler Fauchere people is **William Switzer**, whose boutique is characterized by a Directoire-style armchair in mahogany with birds' heads terminating the arms and a marquetry panel with putti in different-colored woods across the back. **Charles Pollock**, another longtime Kneedler associate, has a Biedermeier-style pedestal games table with a leather top and disks at each corner, used in the original for candlesticks to illuminate the cards. Pollock also has a massive Neoclassical mirror in cast resin, crowned by a satyr's head and copied from a French oeil-de-boeuf window. In the new textile area, **Travers**, the New York firm started by Eldo Netto, has *Les Lionets*, a printed cotton in tomato red with golden lions and a gray damask with a palm-leaf pattern that's called *Frond des Fougères*. And Kneedler Fauchere continues with its signature grass cloths in the Primitive Collection, which has three new raffia wallcoverings woven in the Philippines, one with a diamond quilting, one with a herringbone pattern and one with a ridged design.

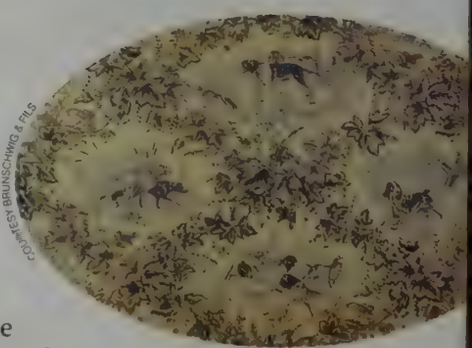


COURTESY JOHN ROSSELLI



COURTESY JOHN ROSSELLI

A penwork pedestal able and Tufted Sofa from John Rosselli



COURTESY BRUNSCHWIG & FILS

On Point **(above) from Brunschwig & Fils**

In New York , the **John Rosselli** showroom (212-593-2060) is handling the furniture and fabrics of London-based designer **John Stefanidis**. Two new Stefanidis fabrics have great charm. *Foibles VI* is cotton with a printed design in broad, alternating stripes of waves and small bells on one side and images of an Oriental riverboat and pillared mansion on the other. This comes in bubble gum pink, mint green or sky blue. *Victoria*, despite the name, is a 1950s retro design of oversize twining tropical blossoms. Among Rosselli's own collection of furniture, occasional tables and accessories, a large sofa with rolled arms and tufted upholstery called the Tufted Sofa stands out. At Rosselli they have upholstered it in a Rose Cumming fabric called *Gauffrage Taupe* and placed tomato-red pillows on it in another Rose Cumming fabric, called *Lacquer Red*. One of the most delightful of the Rosselli reproductions is a small pedestal table with the top done in penwork. The table has an oval top, several concentric borders with leaf patterns and a chinoiserie scene in the central medallion.

Foibles VI **(below left) and** ***Victoria*** **(below right) by John Stefanidis, available at John Rosselli**



COURTESY JOHN STEFANIDIS

COURTESY JOHN STEFANIDIS

Brunschwig & Fils (212-838-7878) has a toilelike design, printed on cotton, called *On Point*. The images show hunting dogs flushing birds out of cover (hence the title) wreathed in a diamond-shaped pattern of autumn leaves and berries. There's also a collection of chenilles in plaids and checks. *Vicuna Chenille Plaid* is a windowpane check and comes with green bars on a gold background or gray on beige, among other colors; *Afghan Chenille Plaid* is a complicated plaid that comes in shades of green, black and gold or red, green, blue and gold; and *Sharpei Chenille* is a pattern of small checks that comes in dark brown on beige or green on gold.

continued on page 238



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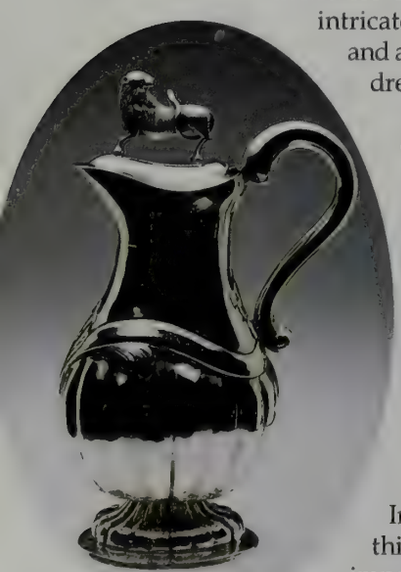


MICHEL ZABE

Colonial Mexico

After seeing antiques dealer **Rodrigo Rivero Lake**'s huge Mexico City warehouse firsthand, Mimi London knows whereof she speaks when she reports, "It has everything—architectural elements, furniture and accessories, from very rare pieces to a nice old pot perfect to wire and shade."

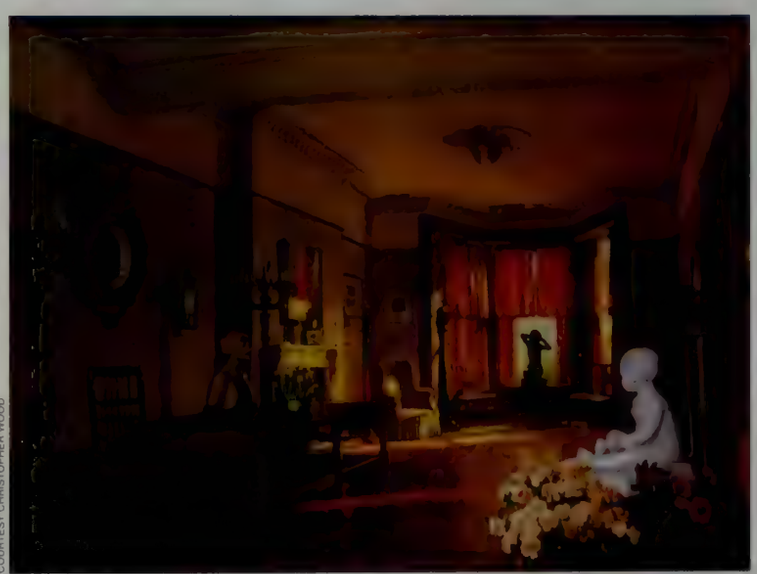
Lake studied Chinese Export porcelain for ten years before traveling to Spain to focus on colonial Mexican artworks and antiques made in the period between the Spanish conquest and Mexican independence in 1821. Among his most cherished items are a silver pitcher (below) probably made in Mexico City in the early 18th century, an intricately carved 18th-century retablo and a statuette of a mounted Santiago dressed as a conquistador (above).



Lake describes his mix of the sacred and the secular as "exotic items that I liked." A sampling of the approximately 7,000 items currently in his warehouse includes 17th-century stone façades from India, a 29-foot door that was the entrance to a 16th-century city and an *enconchado* screen painted in the Namban style in 1690 by two Japanese painters living in Mexico City. "It gives the sensation of Indiana Jones searching for something," Lake says. "Even the dust is imported." By appointment only. Rodrigo Rivero Lake, Campos Eliseos 199-PH, Polanco, Mexico 11560 DF; 525-281-5505.

Designers on the Move

Architect Michael Christiano—longtime associate of the late Robert Metzger—has started his own design business and is working on residences in East Hampton, Palm Beach and Manhattan. Michael Christiano Designs, 215 E. 58th St., New York 10022; 212-371-9800 . . . Ending a prolific 13-year partnership, Richard Gillette and Stephen Shadley, both art students turned designers, have parted ways. Shadley, whose clientele consists largely of people in the entertainment industry, has projects in Los Angeles as well as on the East Coast. Stephen Shadley, 144 W. 27th St., New York 10001; 212-243-6913. Gillette is designing a residence in Monaco and a New York apartment. Richard Gillette Designs, 407 Greenwich St., New York 10013; 212-226-3850 . . . After 20 years, Samuel Botero has set up shop in a new location. Samuel Botero Associates, 420 E. 54th Street, Suite 34G, New York 10022; 212-935-5155.

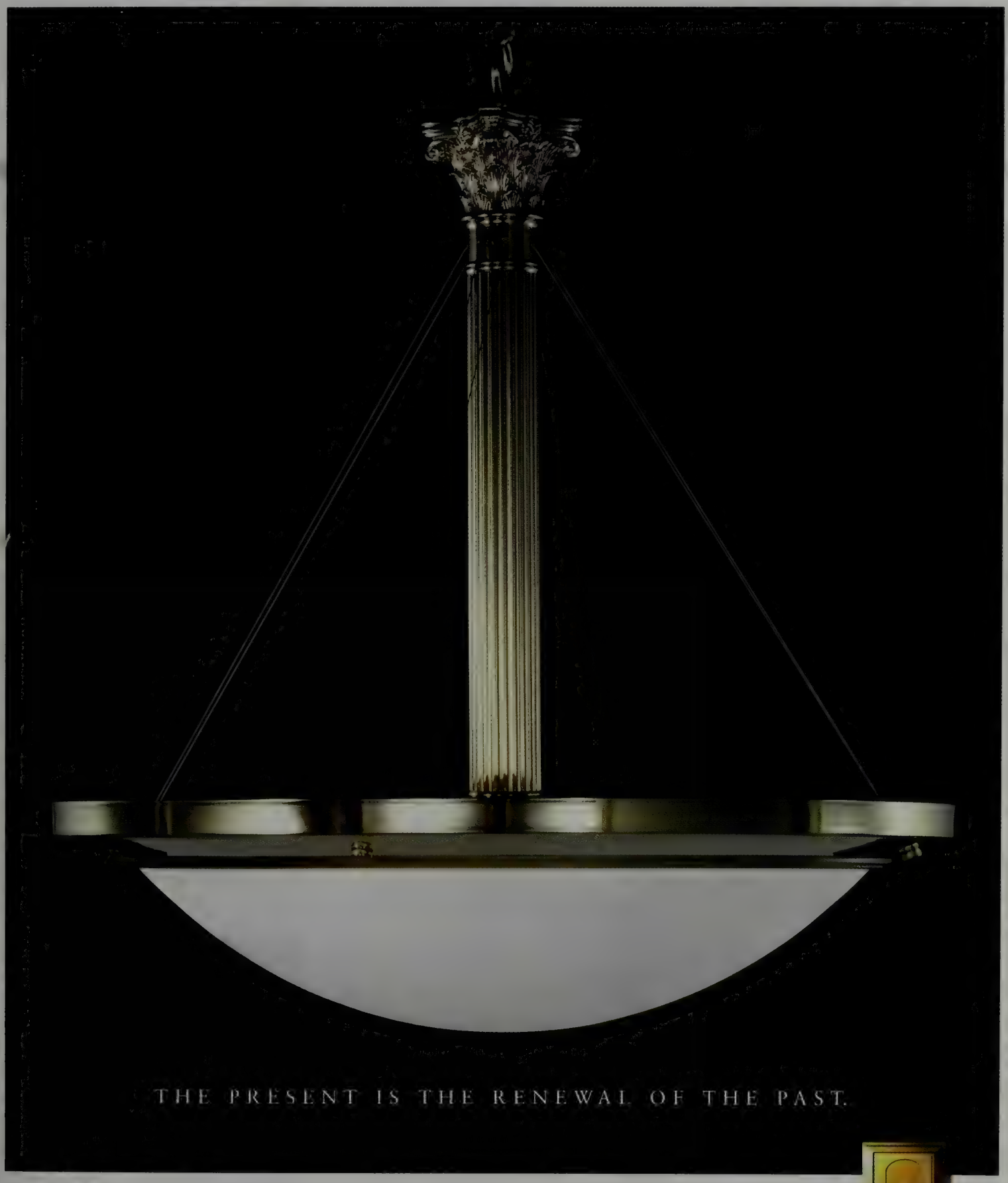


COURTESY CHRISTOPHER WOOD

Imagining Interiors

Christopher Wood's gallery at Mallett's in London is known for its presentation of 19th-century European art. At New York's Shepherd Gallery Oct. 10–Nov. 25, Wood is showing the inside story of 19th-century European life. "**Rooms with Views: Interiors & Architecture**" is an exhibition of watercolors and oils of places identifiable, such as Buckingham Palace and Hampton Court, and places imaginary, such as F. Schuster's *Classical Sculpture Gallery*, 1815, and *Figures in a Gothic Hall*, attributed to Alfred Gomersel Vickers. Other works include *Interior of a Room at West Hill House, Hastings* by William Henry Hunt and Herbert Davis Richter's *A Sculptor's Home* (above) and *White Drawing Room, Buckingham Palace*. Shepherd Gallery, 21 E. 84th St., New York 10028; 212-861-4050.□

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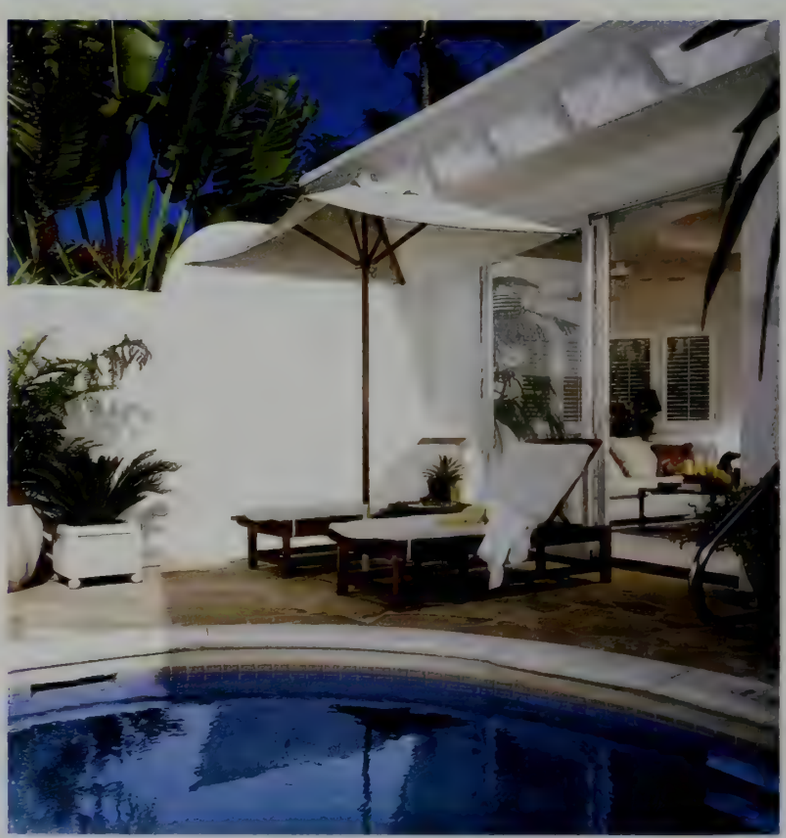
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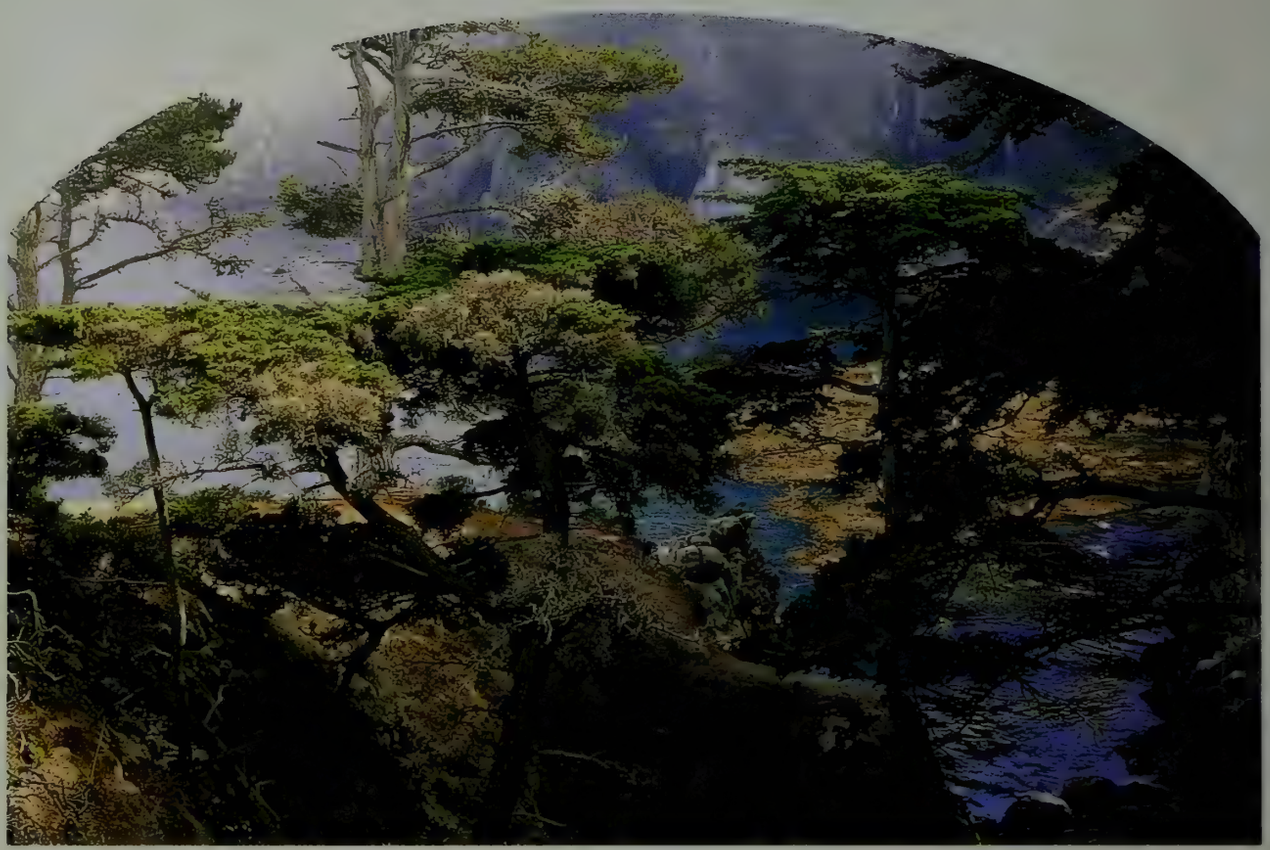


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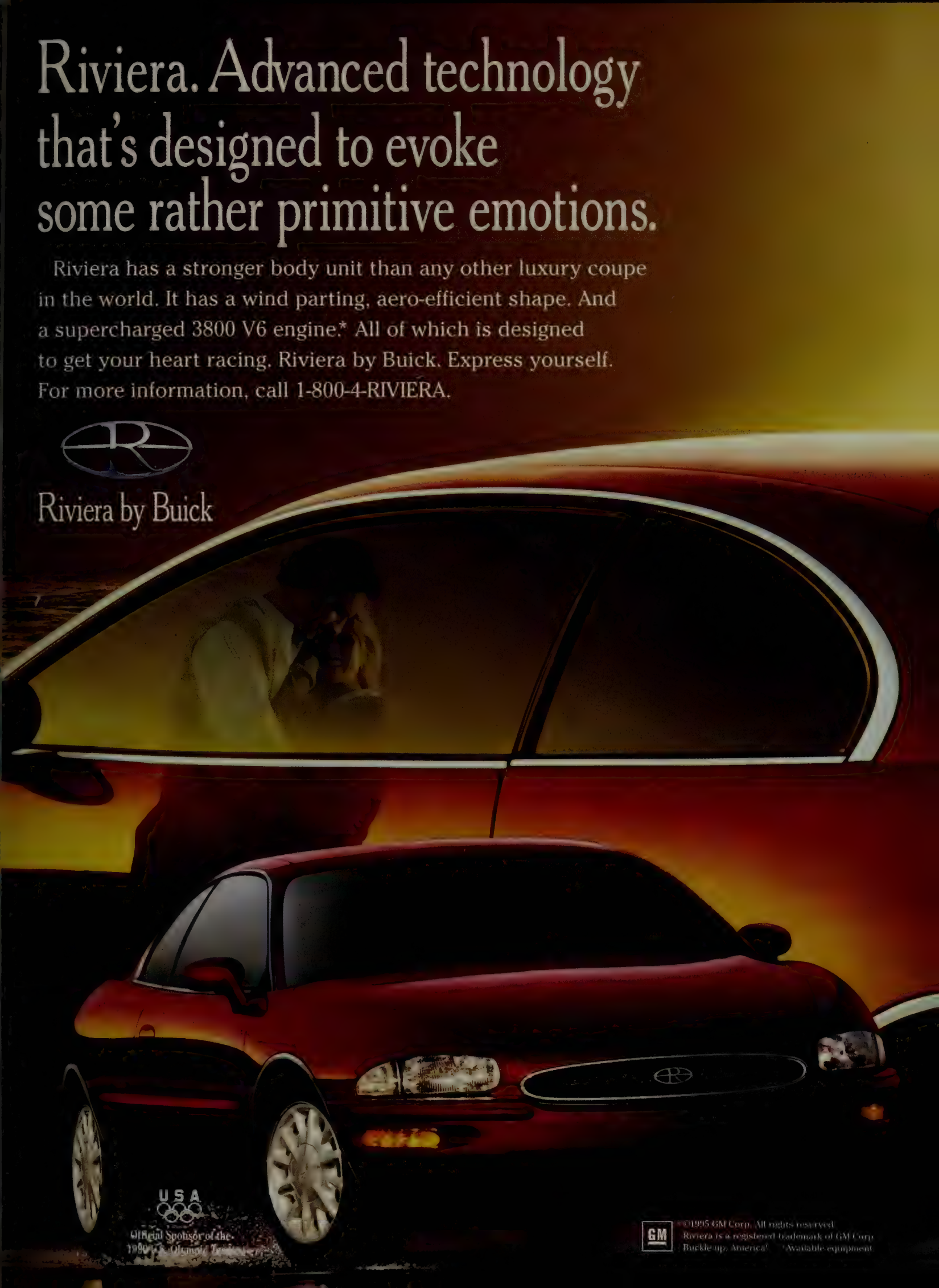
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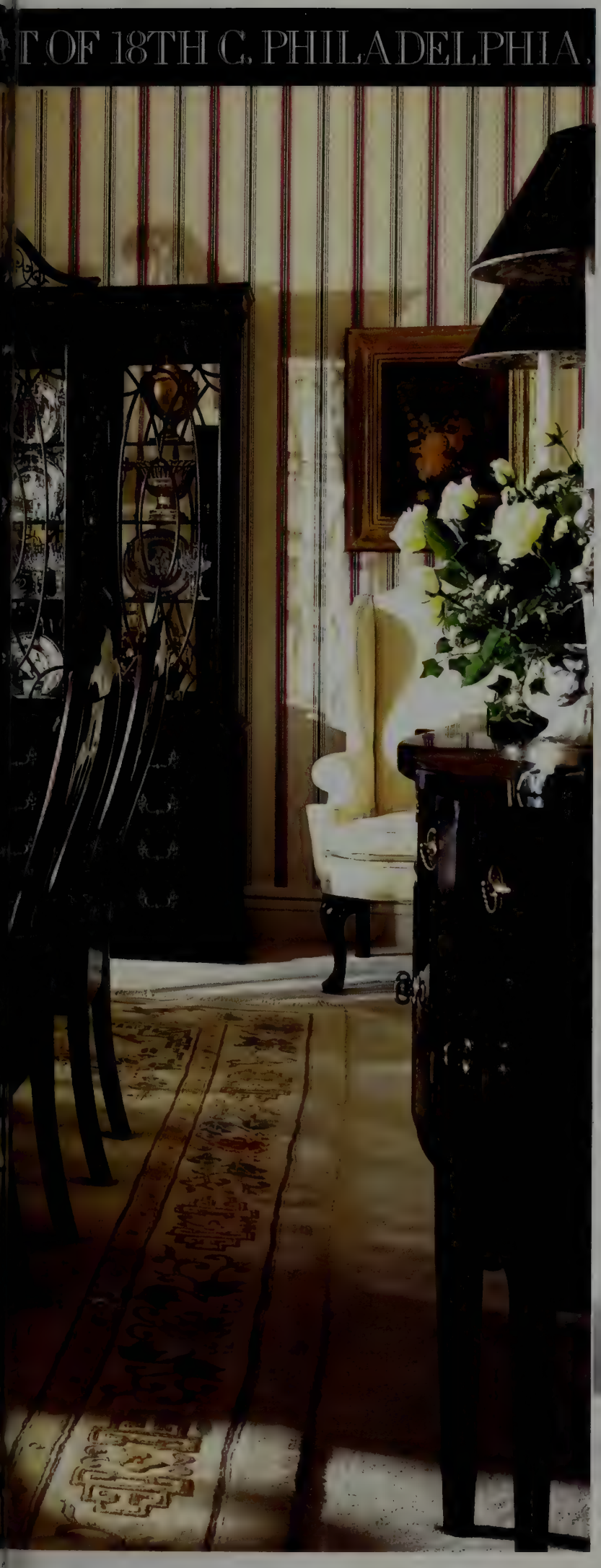
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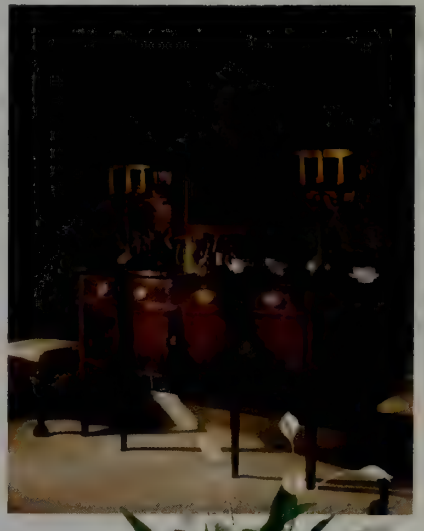
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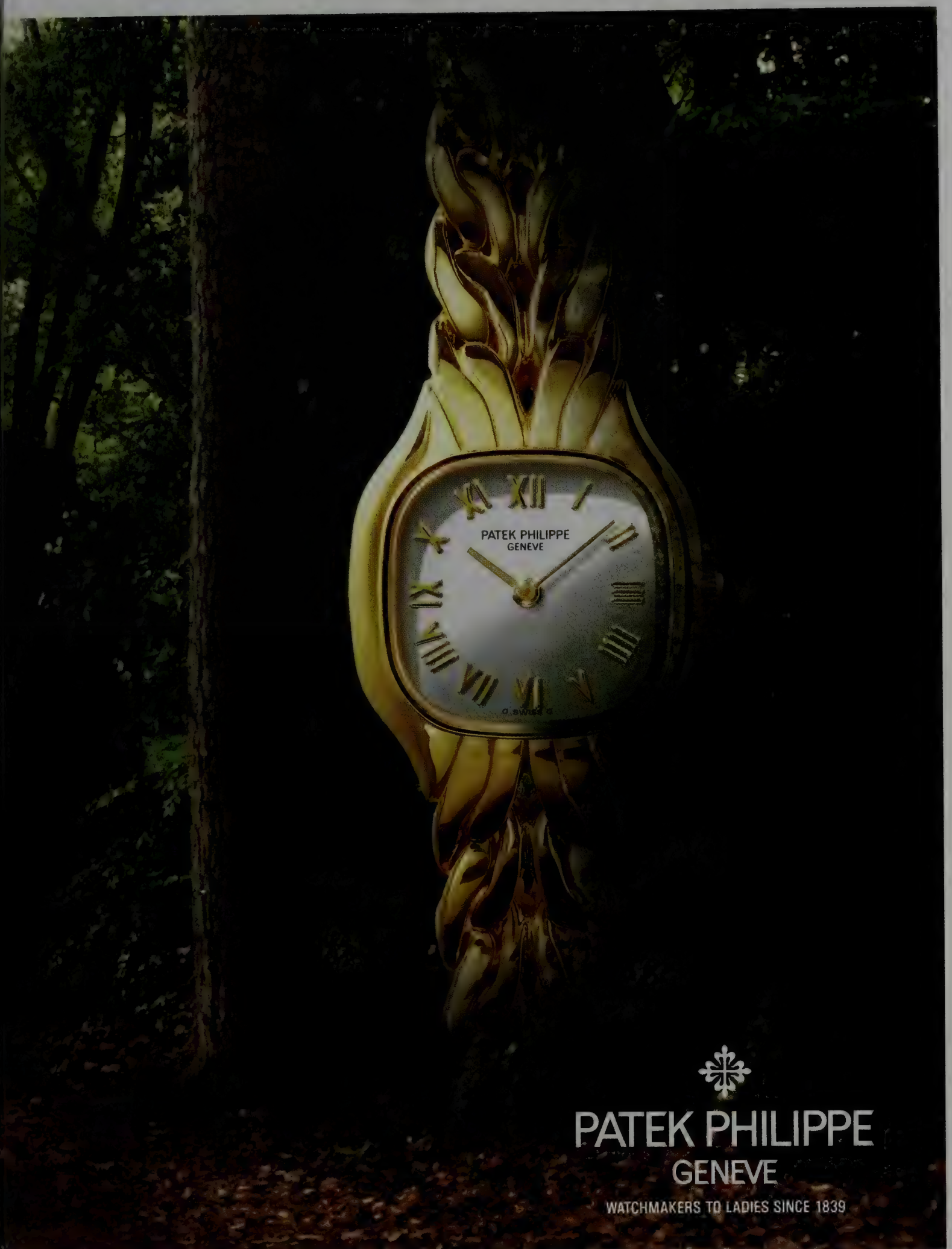
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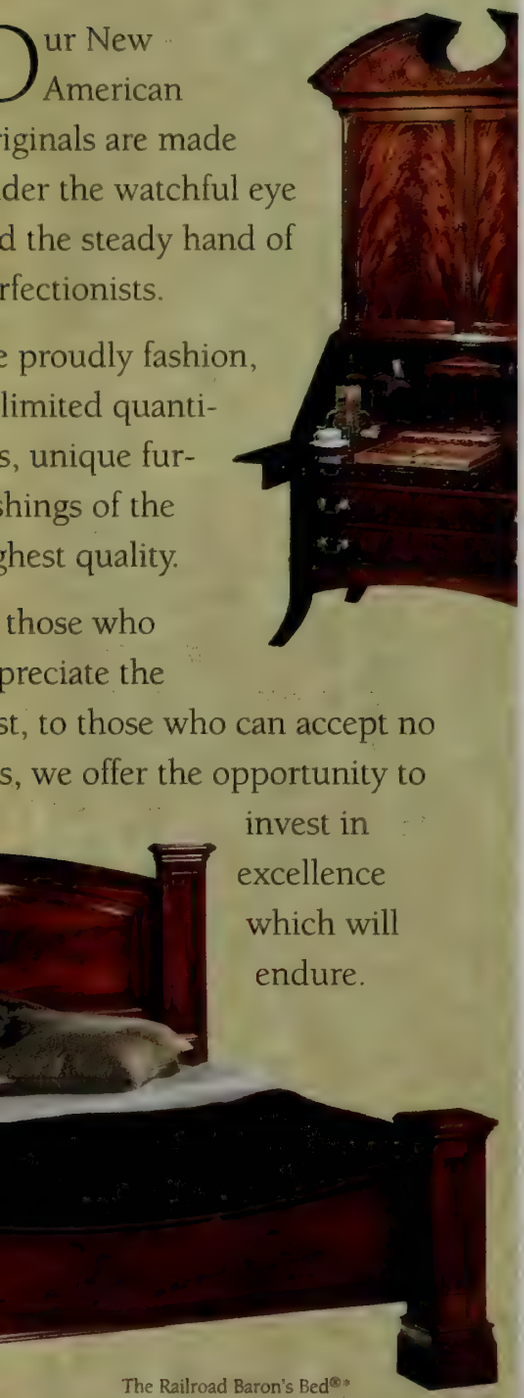
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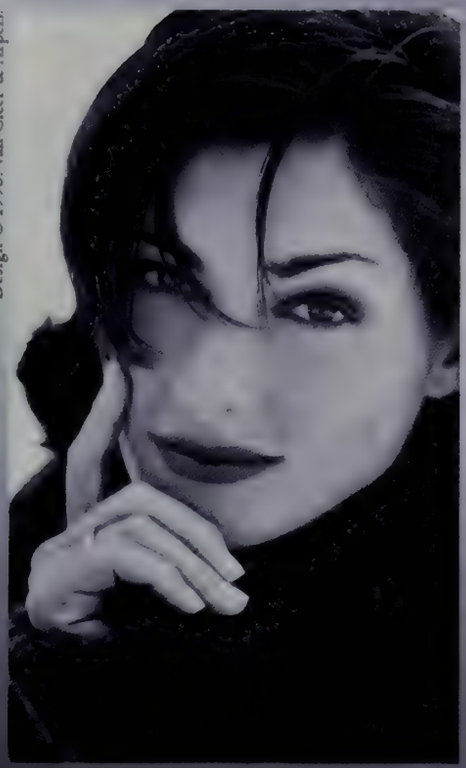
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LETTERS

The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest,
6300 Wilshire Boulevard, Los Angeles, California 90048.

The simple elegance of your July 1995 cover took my breath away. I am a collector of Art Déco, and you couldn't have picked a more perfect and suitable cover for my taste.

Denis Christopher-Ryan
Flint, Michigan

Imagine our delight in seeing our former Brentwood house featured in your July issue ("Polishing a Jewel by Lloyd Wright"). But also imagine our chagrin in reading Michael Rabkin's statement that the house "was in terrible disrepair when I found it." This is simply not true. While his vision of a restoration and of an homage to Lloyd Wright and the Wright architectural dynasty is valid, so was ours—of a comfortable and livable residence, though hardly the overpolished shrine he conceived and delivered to your audience.

Howard and Carol Brandwein
Portland, Oregon

The photographic coverage of the residence in "Polishing a Jewel by Lloyd Wright" is excellent and does justice to its subject. The text, however, contains an error. Initially it says that the fluted bar, as photographed, is the creation of Sam Hatch; additional text reads that it was "crafted" by him. Mr. Hatch is an artist of brilliance and originality who deserves full credit for his exquisite designs. But the crafting of this piece was not executed by him. That was my work, of which I am justifiably proud. I completed and installed it in 1994.

Daniel Garner
Woodcrafters
North Hollywood, California

I read with dismay the article "Architecture: Museums as Art" (July). The suggestion by Victoria Newhouse that museums "can be an attempt to compensate for the mediocrity of a collection; they can even substitute for a collection" is nonsensical. If a museum art collection is so mediocre that the building housing it must serve as a substitute for the art inside, then the building should no longer be designated an "art museum" but instead should be called an artistic architectural entity. This would prevent the public from being deceived on two counts—the "art" and the "museum."

Richard W. Levy
New Orleans, Louisiana

We were very pleased to see that "Summer Colors at the Jersey Shore" in the July issue featured McGuire furniture. However, we wish to clarify for your readers that the dining room chairs shown in the bottom photo on page 110 are McGuire. The bamboo benches for which we were given credit on page 111 are not produced by McGuire.

Kathy Lassen-Hahne
McGuire
San Francisco, California

Motorcycles? Let me guess—the real staff of *Architectural Digest* is being held hostage and the entire July issue, including "Molyneux's Motorcycle," was compiled from lesser publications by desperate kidnappers.

Terri McSweeny
Indian River Shores, Florida

It was wonderful to read "Connecticut Carriage House" (July). I was captivated by Kathy Marr's cottage.

David Taylor Johannesen
Salt Lake City, Utah

More, more, *please*! I must see the extraordinary powder room, the kitchen, more of the marvelous floors—an almost forgotten art in this country. I refer to the July story "A Manhattan Cabinet," of course—the epitome of living enclosures shown in *AD*.

Barbara Burkett
Orland Park, Illinois


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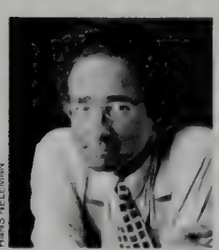

KENNETH NOLAND

In July 1981 Architectural Digest published a visit with Georgia O'Keeffe at her house in Abiquiu, New Mexico. O'Keeffe was ninety-three and had pared her life down to an essential purity that seemed to inform the austere beauty of her art. She said at the time: "I haven't anything you can't get along without." And: "If I thought of building a house from scratch today, I would make it so simple that it would make most houses look like some kind of Chinese puzzle." O'Keeffe died in 1986, and interest in her life and work has continued to grow. Next month we revisit O'Keeffe's house in Abiquiu, which is now being donated to the National Trust for Historic Preservation and is open to the public on a limited basis. The artist's simple adobe has become an important landmark of American culture, and, after fourteen years, Mary Nichols's photographs still convey the startling clarity that marked O'Keeffe's spirit.

Paige Rense *Editor-in-Chief*

GINI ALHADEFF is writing a memoir of her family, to be published by Pantheon Books next year.

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HANS NELEMAN

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IRENE BORGER, a fiction writer and journalist, has been the artist-in-residence at AIDS Project Los Angeles since 1990, when she founded the Writers' Workshop. She is the program director for the CalArts/Alpert Award in the Arts.

THOMAS CARNEY has written for *The New York Times Magazine*, *Esquire* and *Rolling Stone*.


KEN NAHOUM

SUSAN CHEEVER, an *Architectural Digest* contributing writer, is the author of *Doctors & Women; A Handsome Man; Home Before Dark*, a biography of her father, John Cheever; and *Treetops: A Family Memoir*. Her most recent book is *A Woman's Life*.

STEPHEN CITRON is the author of *Songwriting* and *The Musical from the Inside Out*. His biographies include *Noel & Cole: The Sophisticates* and *The Wordsmiths: Oscar Hammerstein 2nd & Alan Jay Lerner*, and he is completing *The New Musical: Stephen Sondheim & Andrew Lloyd Webber*.


ANDREW ECCLES

GERALD CLARKE is the author of *Capote*. His biography of Judy Garland will be published by Putnam next year.

ROBERT REED COLE, who teaches English at Monroe College in the Bronx, cowrote *Urban*, a biography of Joseph Urban.

MICHAEL FRANK's essays, articles and fiction have appeared in *The New York Times*, the *Los Angeles Times*, *Glimmer Train* and *Antaeus*.

BARBARA GELB is the author of *So Short a Time* and the coauthor, with her husband, Arthur, of *O'Neill*, a biography of Eugene O'Neill that they are updating for Applause Books.



BRENDAN GILL, an *Architectural Digest* contributing writer, is the author of *Here at The New Yorker*, *Happy Times*, *Many Masks* and *A New York Life: Of Friends and Others*. He is a former Broadway drama critic for *The New Yorker* and is on the board of directors of the American Theatre Wing.

JOSEPH GIOVANNINI, an *Architectural Digest* contributing writer, has written about architecture for *Art in America*, *The New York Times* and the *Los Angeles Times*. He designed and curated the exhibition "Frank Gehry in Bilbao" at the Peggy Guggenheim Collection in Venice and is working on a book about contemporary architecture.

continued on page 20

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Grand Marnier, *slightly* less mysterious than love.

CONTRIBUTORS

continued from page 18



PAUL GOLDBERGER is the chief cultural correspondent and a Pulitzer Prize–winning architecture critic for *The New York Times*.

JEFFREY HOGREFE is the author of *Wholly Unacceptable: The Bitter Battle for Sotheby's* and *O'Keeffe: The Life of an American Legend*. He is working on a biography of Salvador Dalí, to be published next spring by Doubleday.



ULLY DONG

JESSE KORNBLUTH, an *Architectural Digest* contributing writer, is the author of *Pre-Pop Warhol*. He has adapted his book *Highly Confident: The Crime and Punishment of Michael Milken* for Robert De Niro's Tribeca Productions. *Airborne: The Triumph and Struggle of Michael Jordan* was published by Macmillan in March.

LARRY KRAMER, founder of ACT UP and co-founder of the Gay Men's Health Crisis, wrote the plays *The Normal Heart* and *The Destiny of Me* and the screenplay for *Women in Love*.

TONY KUSHNER, who wrote *Angels in America*, won a Pulitzer Prize and a Tony Award for part one, *Millennium Approaches*, and a Tony Award for part two, *Perestroika*. His other plays include *A Bright Room Called Day*, *Slavs!* and adaptations of Corneille's *The Illusion*, Goethe's *Stella*, Brecht's *The Good Person of Setzuan* and Ansky's *The Dybbuk*.

CAROL LUTEY, a New York journalist, writes frequently about art and architecture in Asia.

BROOKS PETERS writes about travel, design and the arts.



DAVID MORGAN

PAUL RUDNICK's plays include *Jeffrey*, *I Hate Hamlet* and *The Naked Truth*. The film version of *Jeffrey*, for which he wrote the screenplay, opened this summer. His other works are *Addams Family Values* and the novels *I'll Take It* and *Social Disease*, and he is rumored to be close to Libby Gelman-Waxner, who writes the "If You Ask Me" column for *Premiere* magazine.

NICHOLAS SHRADY lives in Madrid and writes for several publications, including *The New York Times Book Review*.

DONALD SPOTO is the author of fourteen books, among them biographies of Alfred Hitchcock, Tennessee Williams, Laurence Olivier and Marilyn Monroe. His most recent book is *The Decline and Fall of the House of Windsor*, and his biography of James Dean will be published by HarperCollins next spring.

ANNETTE TAPERT is the author of *Objects by Architects* and *The Power of Style*. She collaborated with Slim Keith on her autobiography, *Slim*, and with Irving Lazar on his memoir, *Swifty: My Life and Good Times*, which was published in March by Simon & Schuster.

JUDITH THURMAN, an *Architectural Digest* contributing writer, is the author of *Isak Dinesen: The Life of a Storyteller*, which won a National Book Award. She is working on a biography of Colette for Knopf.

NICHOLAS VON HOFFMAN, an *Architectural Digest* contributing writer, is a playwright, novelist and journalist whose work has appeared in *The New Republic*, *The New York Review of Books* and *The New Yorker*. His books include *Make-Believe Presidents*, *Citizen Cohn* and *Capitalist Fools*.



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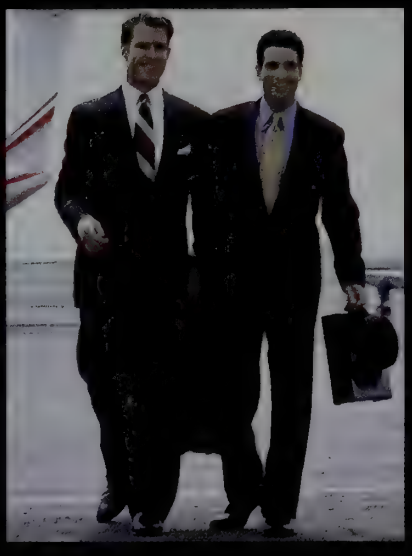
"The business of every art is to bring something into existence."

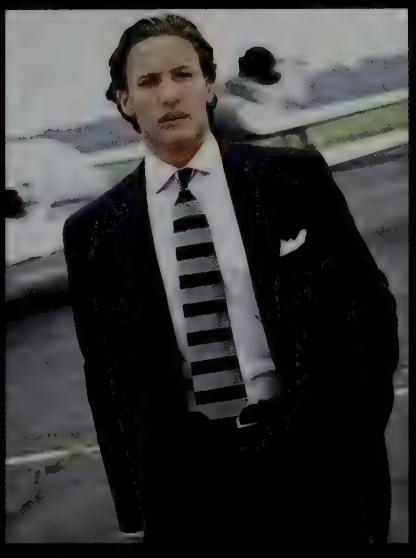
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Picture Show



ILLUSTRATIONS COURTESY THE STUDIO OF BEN SOLOWEY

Among Ben Solowey's portraits are, clockwise from left, Helen Hayes and Maurice Evans; George S. Kaufman; Gertrude Lawrence and Noël Coward; Jessica Tandy; and Ethel Barrymore

Among the confluence of personalities that made up New York in the 1930s, Ben Solowey staked an unusual claim as "the court artist of Broadway," says David Leopold, director of the **Studio of Ben Solowey**. Still run by family members of Solowey and his wife, Rae, the studio houses an extensive collection of portraits of actors. "The list of sitters is practically a catalogue of the American stage for that decade," Leopold says.

Solowey began his career, which spanned more than six decades, with illustrations for the theater pages of a variety of New York dailies. The demanding schedules of his theatrical clientele allowed him a matter of minutes rather than hours to delineate celebrities. "By necessity he became adroit at making the most of fleeting glimpses," notes Leopold. For approximately 13 years, Solowey drew incisive portraits of such personalities as Ethel Barrymore (whose April 7, 1929, portrait in *The New York Times* launched Solowey's career), Laurence Olivier, Katharine Hepburn and a pensive George S. Kaufman. He captured Fanny Brice in character for her role in the Ziegfeld Follies and Jimmy Durante in complete western garb with cigar in mouth during the filming of *Jumbo*. On more than one occasion Solowey said, "The bigger the people were, the nicer they were to work with," though he was recognized for applying the same excellent draftsmanship and keen sense of observation to all his sitters, regardless of their prestige.

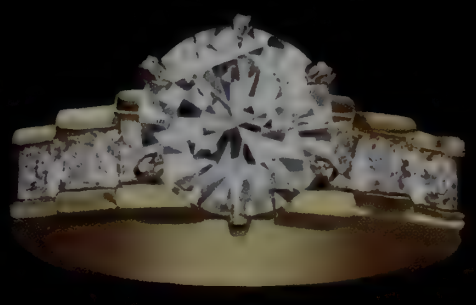
Solowey, who drew in charcoal, pioneered the halftone drawings that dramatically improved the newspaper reproduction process. Around the time photographs began to supersede newspaper illustrations, Solowey moved to Bucks County, where his studio remains open to the public.

Prices for a Solowey portrait depend on the renown of the sitter. While a portrait of Jean Harlow might fetch $10,000, one of an anonymous chorus girl can be had for around $2,500. "Everybody carries their personality in their face," Solowey once said. "There's something interesting in every head if you light it properly." By appointment only. The Studio of Ben Solowey, 3551 Old Bedminster Rd., Bedminster, PA 18910; 215-795-0228.

continued on page 24

"The first time I gave her a diamond ring she could barely speak for a week."

I'll always remember that face.
The smile bordering on a tear.
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I nervously slipped on her finger.
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AD-AT-LARGE

INSIDE THE DESIGN WORLD



FRAN BRENNAN

In Meredith Long's warehouse are paintings by Kenneth Noland and sculptures by Peter Reginato and Burgoyne Diller

Houston Style

Contemporary art and sculpture often get short shrift because of their size and irregular proportions, according to Houston art dealer **Meredith Long**, who says that "the large pieces usually end up stored in crates or other inaccessible spots." Inspired by a visit to Galerie Beyeler's giant warehouse in Basel, Switzerland, and a similar off-site warehouse belonging to Houston's Museum of Fine Art, Long has just opened a 4,000-square-foot warehouse where he invites clients to view contemporary pieces in a setting that's more conducive to their dimensions.

In "an inadvertent stroke of genius," Long says, he kept an eight-foot superstructure that was part of the former electric guitar factory, from which he hangs works by a group of contemporary artists that includes Sir Anthony Caro, Robert Motherwell, Kenneth Noland, Frank Stella, Jules Olitski, Nancy Graves and Helen Frankenthaler. Lining one of the walls of the warehouse, which currently houses about 95 items, are Noland's concentric-circle paintings alongside his 1991 *Flares: Premiere*. On another wall is a Stella painted aluminum maquette titled *The Honor and Glory of Whaling* (1992). Freestanding sculptural works, such as Peter Reginato's *Happy Happy Joy Joy* (1993), are interspersed with bronzes by Michael Steiner, William Turnbull and Herbert Ferber.

In Long's art gallery, located ten minutes from the warehouse, the massive size of the contemporary artworks often deterred collectors. "Now I don't have to hear people say, 'I don't have 20-foot-high ceilings.' Here I can put an 8-foot painting under an 8-foot ceiling and it becomes part of the room," Long says. Meredith Long, 2323 San Felipe, Houston, TX 77019; 713-523-6671.

An Offbeat Draw

New York designer Kitty Hawks calls Mark Brady, proprietor of **W. M. Brady & Co.**, "the most interesting of the younger art dealers in New York. He has a wonderful, eccentric eye." Brady currently has an exhibition of old-master drawings, which will move to the London gallery of Daniel Katz in December, that bears out Hawks's judgment. The show includes work by Baccio Bandinelli, Correggio, Fragonard, Van Dyck and Giambattista Tiepolo. Camillo Procaccini's *Screaming Man* is thought to have been done as a possible *tête d'expression*—one of a series of mood studies to which the artist and other artists could refer in their paintings. *Portrait of Jonas Brooke, Esq.* by Hugh Douglas Hamilton shows a melancholy young aristocrat leaning on what turns out to be his own tomb. He died on the grand tour shortly before the pastel was completed.

Using his eye for contemporary work as well as old masters, Brady recently had the first exhibition of oil paintings by Tim Lovejoy. Having started his career as a writer and filmmaker, Lovejoy began sketching interiors in pen and ink in the early 1980s. Then, he says, "I did travel painting in watercolor, first of Greece, then three trips to India, Sri Lanka and quite a lot of Italy." An interior of the Palazzo Albrizzi in Venice has pride of place in the current collection. W. M. Brady & Co., 3 E. 76th St., New York 10021; 212-249-7212. Daniel Katz, 59 Jermyn St., London SW1Y 6LX; 171-493-0688.



COURTESY W. M. BRADY

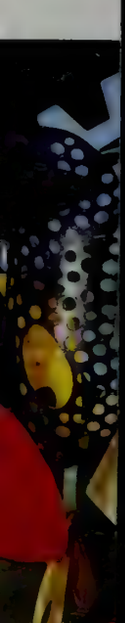
Portrait of Jonas Brooke, Esq., 1784, by Hugh Douglas Hamilton



Palazzo Albrizzi, 1995, by T. A. Lovejoy

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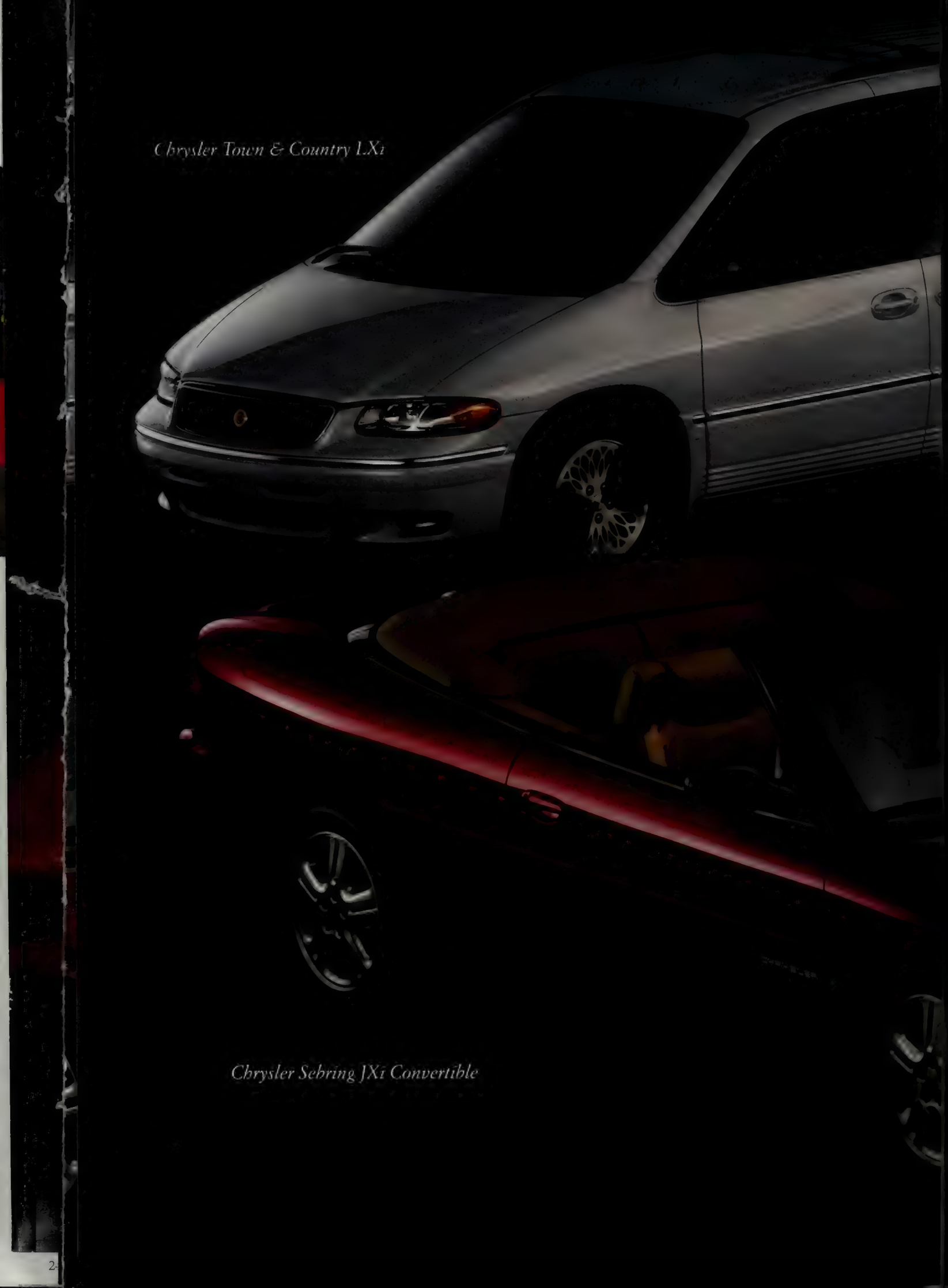
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It is, in the end, the simple idea that one plus one can,

and must, equal more than two.



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AD-AT-LARGE

INSIDE THE DESIGN WORLD

Gateway to Kenya


JONATHAN PILKINGTON

The Tower is a fantastic base for people who want the ultimate in privacy, off the beaten track," says Dominic Cunningham-Reid of his parents' Kenyan retreat (*AD*, Sept. 1995). From the pagoda-like, eight-story tower (right) on the shore of Lake Naivasha, set on 500 acres of game sanctuary in the Rift Valley, the Cunningham-Reids cater African getaways for a maximum of four to six guests at a time. "One can recreate the extravagant times of the 1930s, when the area was a playground for the rich and famous," he says.

Lake Naivasha, which is full of hippos, is an ornithologist's paradise that attracts over 300 species of birds, including kingfishers, cormorants, herons, ibis and fish eagles, whose cry is known as "the sound of Lake Naivasha." For daytime excursions, Dominic Cunningham-Reid suggests "the kinds of places we enjoy as native Kenyans, which points away from the tourist sites." As on their old-style tented or champagne safaris, the family will accompany guests on such day trips as a visit to Elsamere reserve, once part of the farm owned by *Born Free* author Joy Adamson. The Cunningham-Reids take guests to watch the flamingos on the shores of Lake Nakuru, on climbs up Longonot—the Rift Valley's tallest volcano—or on walks on the nearby Ndbibi estate, which belonged to Diana, Lady Delamere. A chauffeured, roofless four-wheel-drive vehicle transports guests to ranches and hot springs or to unique game viewing on private land and horseback riding alongside wild animals on the vast estates of the Delamere family (Michael Cunningham-Reid is the stepson of Tom, Lord Delamere), which settled in the Rift Valley at the turn of the century. They can also arrange horse and camel safaris on private northern estates, like that of Italian landowner Carletto Ancilotto. "Everything is at your fingertips from the tower," says Dominic Cunningham-Reid. The Cunningham-Reids, 7 Campden Hill Square, London W8 7LB; 171-727-9966.

Garden Guardian

"I never understood why garden furniture had to be so uncomfortable," says John Danzer, guardian of benches, chaise longues, chairs and all things garden-related. Danzer started **Munder-Skiles** (named for two of his great-grandfathers) in 1991 at Surprise Pond Farm, his country house in Old Chatham, and has opened a new shop in a Manhattan brownstone. Every room (left) is painted a different color, wire-mesh chairs abut botanical prints, and the bathtub is covered with a barn door to display Danzer's wire collection.


BILLY CUNNINGHAM



Danzer, who calls himself a "lecturer, exterior design consultant and furniture maker," has an encyclopedic knowledge of garden furniture, whether he's describing the oldest surviving bench in America or the social history of the Adirondack chair. In addition to working on residential projects with such designers as Albert Hadley and Jed Johnson, he creates precise replicas of classic pieces, such as the Gothic Revival–style Washington Irving bench (left) in cast iron with a filigreed central trefoil and the Montgomery Place Collection, based on pieces originally found at the Hudson River estate of the Delano family.

"Why do people forget everything they know about interior design when they go outside? Even though the proportions are different with a ceiling height called sky, placement is still critical in gardens. So are materials. What a difference in impact between a stone bench, a wood one and an even more delicate one in metal. Gardens are all about graphics." Munder-Skiles, 799 Madison Ave., New York 10021; 212-717-0150. □



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INSIDE THE DESIGN WORLD

Gateway to Kenya



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GUEST SPEAKER: TONY KUSHNER

THE ANGELS IN AMERICA AUTHOR ON BEAUTY AND AMBIVALENCE

The play, my third, had made me money. My first play had made a little bit: small royalty checks that allowed me to admit myself, tentatively, at least as a journeyman, into the ranks of Professional Playwright. My second play made me an income. But my third play gave me enough cash in hand to buy an apartment and to furnish it.

For seven weeks of my life I was rich.
With my earnings from a play I bought
A house in a large garden. I had been
Looking over it for more weeks than I lived in it. . . .



PHOTOGRAPHY: KEN NAHOUM

Playwright Tony Kushner, whose two-part *Angels in America* received a Pulitzer Prize and two Tony Awards for best play, lives on the Upper West Side. "I wanted an apartment locked in an ethnically mixed, functioning Manhattan neighborhood."

So now I live in a two-bedroom prewar apartment near Columbia University, high up, with a view of the river and, to the south, the top of the Empire State Building cresting midtown. The building's on a bend in Broadway, so in the apartment there are many oblique angles. My aunt Martha, a crackerjack real estate broker, found it for me. It's a "find." It is flooded, even on cloudy days, with light.

What satisfying proportions! Every room different
Each better than the last. And how they all changed
with the time of day!
The changes accompanying the seasons, no doubt
exquisite
Were something we did not experience. . . .

I moved in without any furniture. The contents of my small Brooklyn apartment, where I'd lived for fifteen years previously, I left behind or discarded when I moved, except for my books and my sister's paintings—everything else was falling apart. I've furnished the new place eclectically. My decorating inspirations were various and perverse: There were the photos from a magazine I found in my dentist's waiting room, of São Schlumberger's apartment in Paris, so grotesquely overdone it prompted one of São's friends, Loulou de la Falaise, to exclaim, "It's like no taste one knows. It has nothing to do with taste." I was reading J.-K. Huysmans's *Against Nature* as I was shopping for paint, and I thrilled to the descriptions of Huysmans's protagonist's rooms, of lacquered deep indigo moldings and plinths framing walls of Moroccan leather—*orange* Moroccan, "that most morbid and irritating of colors, with its acid glow and unnatural splendor"; and finally, a friend of mine, observing the finished effect, remarked, "Pee-wee's Playhouse." I can't afford the merest of São's tiniest tchotchkes and I hate orange, so I went for a look—or perhaps it went for me—which is on some days harmonious, on some days clamorous, the friendly, bourgeois side of ugly. This is one form of tension with which I enjoy torturing myself.

. . . for
After seven weeks of genuine riches we left the
property; soon we
Fled over the border.

Bertolt Brecht, "When I was Rich"

When *Architectural Digest* called to say they wanted to photograph my apartment I refused, as I imagine I might not have done were I still living in the railroad flat in Carroll Gardens. I suppose I wanted to hide what I'd bought, the Manhattan co-op, the gold brocade sofa, the Hudson out the window. It's not a luxury apartment, but it's definitely a luxury in very hard times, and I am a self-professed socialist. I relented because I'm mostly uncomfortable with secrets (also known as *indiscreet*). I've spent years in psychoanalysis and also in the closet—some of these years overlap—so I fear the airlessness of lying, and anyway, public exposure and humiliation probably

continued on page 32


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THE ANGELS IN AMERICA AUTHOR ON BEAUTY AND AMBIVALENCE
continued from page 28

carry for me a sharp upside-down erotic thrill. It is better to explore one's contradictions openly than to store them in some private cabinet of underscrutinized Preservation.

We may handle even extreme opinions with impunity while our furniture, our dinner-giving, and preference for armorial bearings in our own case, link us indissolubly with the established order.

George Eliot, *Middlemarch*

Gilt and guilt. I was willing to show one of my sister Lesley Kushner's paintings and the gold sofa. I bought the gold sofa after seeing *The Night of the Shooting Stars* on videotape. In the film, minutes before her town is dynamited by Nazis, a girl remembers making out with a boy on a big gold sofa. The next morning I saw a sofa like the one in the film, imagined myself trysting upon it, and took out my credit card. This is how much of my apartment was assembled, associatively, hysterically. Instead of displaying the goods, I choose to display how ambivalent I am possessing them. The painting, I think, speaks for itself: mysterious, complex, tender, worth a long visit. I think it's very clever of me to have a sister who makes incredibly beautiful paintings.



The author beside a 1993 work by his sister, Lesley Kushner. A collection of his recent writings, *Thinking About the Longstanding Problems of Virtue and Happiness*, will be published this fall.

And then (I am not domestic by nature) the home is the sheerest product of my imagination, a triumph of soul—at every point magically imaginary. I mean, of course, that happiness itself is a forest in which we are bewilderd, run wild, or dwell, like Robin Hood, outlawd and at home.

Robert Duncan, "Pages from A Notebook"

From the unrelenting ugliness and injustices of these times my spirit flees on occasion to some pretty preposterous places, including those radiant rooms featured in magazines, where the colors are so bold and so exquisite (so *expensive*) they suffuse themselves right off the surfaces of walls and couches, becoming mist and light and palpable energy, rooms in which chairs are "wittily upholstered in multicolored passementerie" (São's home again). When we were children, my sister built a clubhouse in the woods with her best friend; my best friend and I agitated till our parents built one for us, and then we decorated it. One creates the illusion of beauty as a buffer against buffeting winds. One might not care to *be* São Schlumberger, but one can still dream about wearing her Chanels and her Lacroix and possessing her taste-beyond-taste, and even having one's friend rechristened, for a very little while anyway, Loulou de la Falaise; in dreams one can inhabit that outlandishly pricey shelter without losing any of the essential particulars of one's own grittier life.

Luxury, then, is a way of being ignorant, comfortably.

Imamu Amiri Baraka, "Political Poem"

About all these possessions I have an abiding sense of impermanence, maybe only because I can't believe I possess them, since I never expected to; maybe because I work in the theater and impermanence is to the theater what stone is to sculpture: the medium from which the art is made. Or maybe I'm simply addicted to the drama of imminent loss. And then again imminent loss is to our times what industrial optimism was to the times of our parents and grandparents. Manhattan's concrete and steel create an effective illusion of durability that a few more budget-cutting sessions in Congress will effectively abolish; the city is already teetering on the brink of complete dysfunctionality, and real ruination will follow. Probably I will live here for a very long time. I tend to stay put. Owning a home is a necessity and a danger. It is a necessity many lack, and a danger relatively few face, and of course it's nicer to face the danger than the necessity. The danger is the seductive power of beauty, of the prospect of watching the seasons' exquisite changes within sheltering walls. The question always is: How much is the mortgage really, how high is the rent?

Therefore I hope
It was not bad to have this property. It was
Not a small thing, but
There are greater.

Bertolt Brecht, "On reading 'When I was Rich' " □


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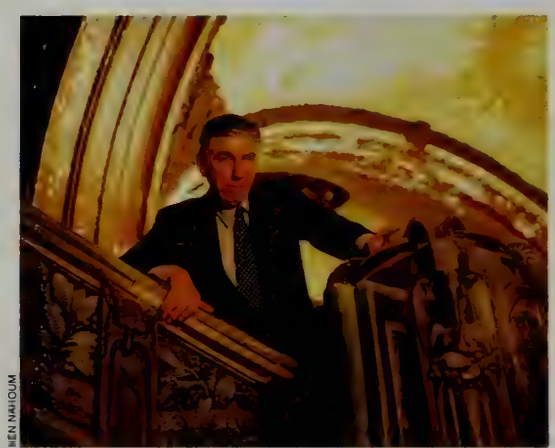
ARCHITECTURE: THE NEW AMSTERDAM THEATER

HARDY HOLZMAN PFEIFFER REVIVES BROADWAY'S FADED STAR

By Paul Goldberger

Right now it is the epitome of faded glory, and more faded than glorious. Once the greatest of all Broadway theaters, the New Amsterdam on West Forty-second Street is today a crumbling wreck, with broken plaster, holes in the ceiling, layers of cracked paint, and an air of such decay that you suspect even Broadway's ghosts have decamped for more felicitous locales. It will take some $34 million to put this theater back into shape, which is why most sane observers of the theater scene had long ago given the place up for dead. Why would anyone even think of putting that kind of money into restoring a place like this, in the middle of New York City's most troubled, tawdry block? So what if it is a great landmark—theatergoers did not want to go to West Forty-second Street, and the absurd economics of the Broadway theater business make rehabilitating any old theater, let alone one located here, seem like the most quixotic of ventures.

You can guess the next chapter—of course the New Amsterdam is being restored to perfection, and two years from now it will probably take its



BEN NAHOUM



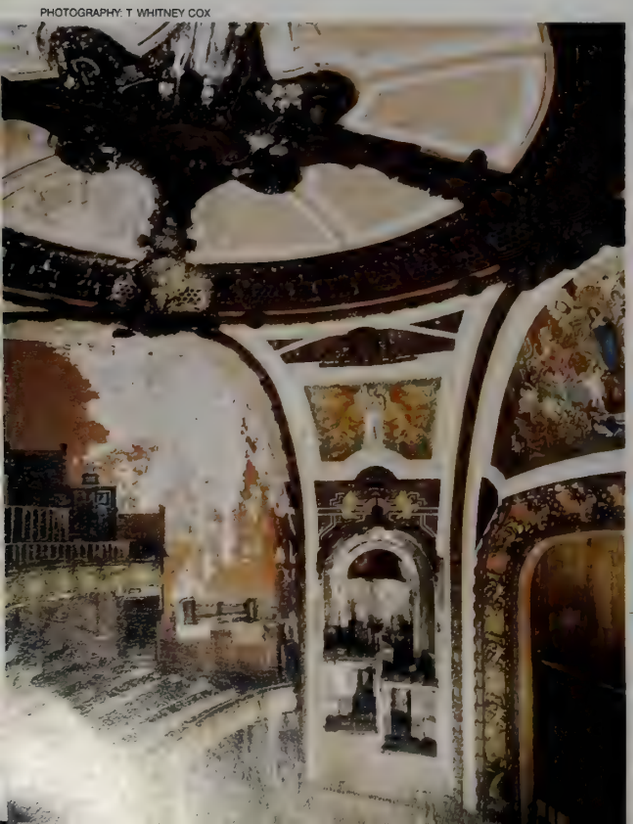
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"This is a place redolent of all kinds of romance and history," says architect Hugh Hardy (above), whose firm has undertaken an "interpretative restoration" of the grandest of the 42nd Street playhouses, the 1903 New Amsterdam. "We will have failed if it ends up looking new."

The New Amsterdam, which is to become the Walt Disney Company's venue for musicals, was the first major Art Nouveau building in the United States. ABOVE: The theater's halcyon days were the years from 1913 through 1927, when it was the home of the Ziegfeld Follies.

BELOW LEFT: The original architects, Henry Herts and Hugh Tallant, designed a shallow-domed, highly ornamented segmented ceiling as a means of diffusing sound in the main auditorium. BELOW: Building Conservation Associates is restoring the decorative cast plasterwork.

PHOTOGRAPHY: T WHITNEY COX

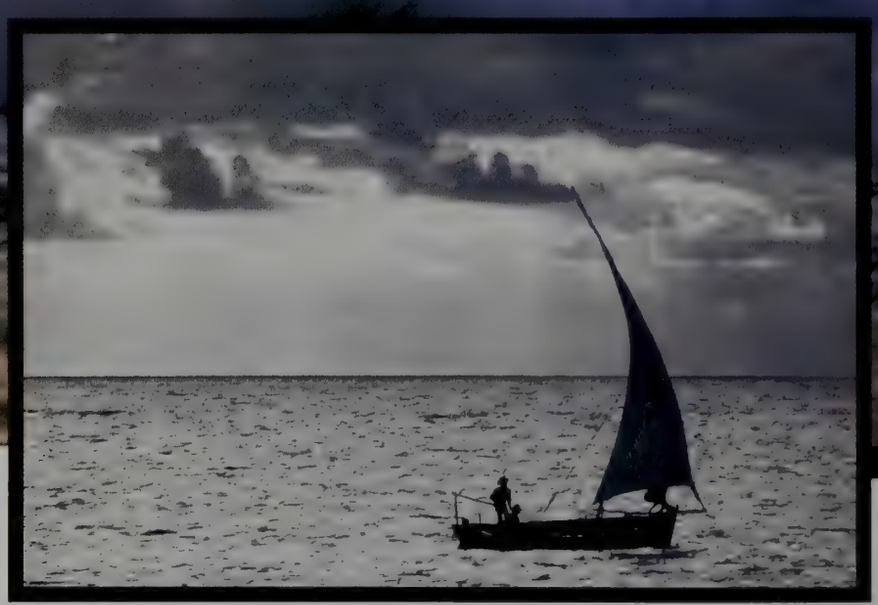




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incidentally, the 42nd Street Development Project was actively seeking organizations to rescue the street's landmark theaters, as a group the city's finest architecturally, but all of which had long ago deteriorated into raunchy movie houses.

It would seem a marriage made in heaven: a rich entertainment corporation with a growing profile in the

When it was built, the New Amsterdam was as celebrated for the luxuriousness of its décor as for the size and sophistication of its stage facilities. LEFT: The lunette above the proscenium arch features an allegorical mural 45 feet wide. BELOW: The intricate detailing bordering the dome is being returned to its earlier brilliance.

Even in its present condition it emanates the sense of being a fully realized work.

place as Broadway's premier locale for live musicals, with any luck bringing much of Forty-second Street back up with it. How did the impossible begin to happen? Therein hangs a tale as long, and often with as much drama, as anything that has ever taken place on the New Amsterdam's stage.

The theater has been given up for lost numerous times, as recently as this past summer, but to jump to the happy denouement, it was saved by the Walt Disney Company, working in partnership with the Empire State Development Corporation, which had taken over the derelict building as part of the 42nd Street Development Project. Disney has in recent years become a large-scale producer of stage musicals (such as the phenomenally successful *Beauty and the Beast*) and was looking for a Broadway theater it could control, rather than rent, for its next ventures. Co-





A circa 1905 program notes that "the entire proscenium arch can be seen from the rear row of seats on every floor, a task never before accomplished." RIGHT: The unprecedented use of cantilever construction for the balcony eliminated supporting columns and thus permitted the views.

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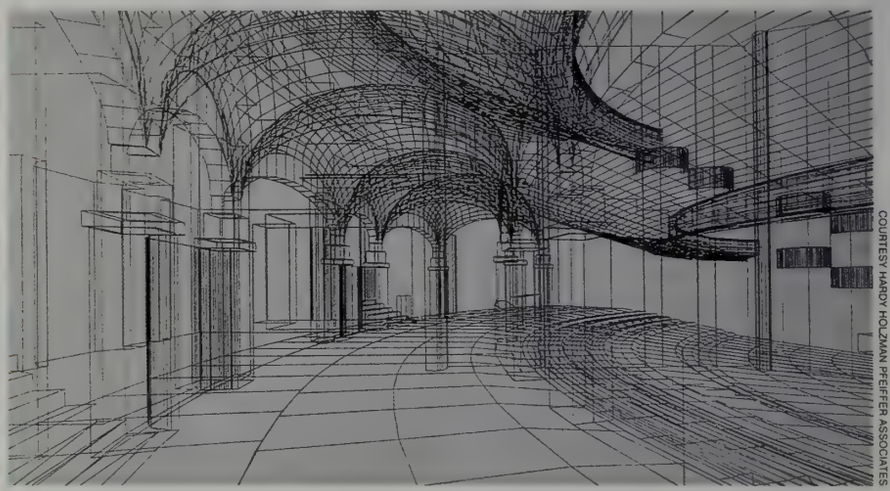
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HARDY HOLZMAN PFEIFFER REVIVES BROADWAY'S FADED STAR

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COURTESY HARDY HOLZMAN PFEIFFER ASSOCIATES

"What we have here is not so much an architectural space as a contrivance of a great enchanted forest," says Hardy of the theater. LEFT: Past an oak-trimmed archway in the reception room are the grand promenade and, beyond, orchestra seating. ABOVE: A sight-line study of the grand promenade as seen from the entrance illustrates the vaults that contribute to the theater's unique spatial quality.

theater business, not to mention a long-standing commitment to commissioning significant works of architecture, joining forces with a public agency that had a spectacular piece of theater architecture for the taking. To make things even better, the architect Hugh Hardy of Hardy Holzman Pfeiffer Associates, who is both a veteran theater architect and a sophisticated master of architectural recycling, had signed on to draw up plans for the restoration.

Nothing in life is that simple, however: Both sides knew that the project was risky, and Disney was far from willing to gamble the entire cost itself. The state and city governments were so eager to have the Disney imprimatur as a symbol of Forty-second Street's return to respectability that they ended up subsidizing a great deal of the restoration cost as a part of the renewal project, a fifteen-year effort that has just begun to bear fruit. Even so, the deal was a serious cliffhanger—Disney walked away from the negotiating table at 2:30 A.M. the night before the agreement was signed, saying it no longer had any interest in the property, but hours later the pieces fell into place, and now work has started.

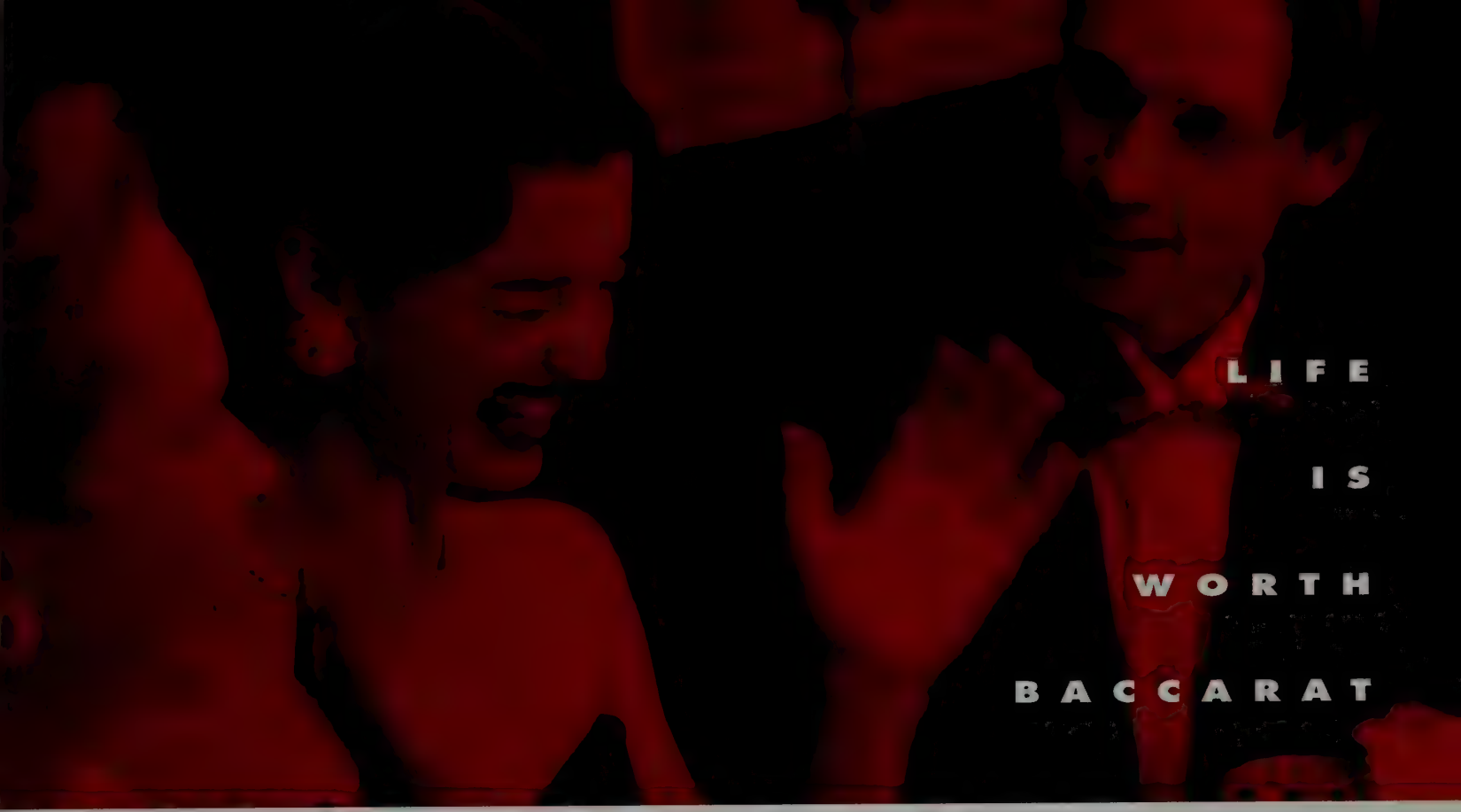
If there is any architectural restoration project in New York that can truly be said to be worth the trouble, it is this one. The theater, designed by Henry Herts and Hugh Tallant, architects of the Lyceum Theater and the Brooklyn Academy of Music, was among the city's most lavish when it opened in 1903 with a production of *A Midsummer Night's Dream*. Few of the dozens of theaters built in the quarter century to follow could hold a candle to it. "Every time I go into that building I discover another piece of ornament of a different type—it is really the most extraordinary eclectic





RIGHT: A frieze in the New Amsterdam Room, which was originally the men's smoking lounge, is embellished with a quote from Shakespeare's *As You Like It*. Gilding will revitalize the cast-iron grille in the center of the ribbed elliptical dome. ABOVE: As demonstrated on a column base, the new paint maintains the patina.

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HARDY HOLZMAN PFEIFFER REVIVES BROADWAY'S FADED STAR

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mix ever," says Hardy. "You can see why it knocked people out."

But it is not merely a matter of richness of ornament that makes the New Amsterdam special; it is the completeness of the place as a work of architecture, the extent to which even in its present condition it emanates the sense of being a fully realized work, dazzlingly eclectic and surprisingly inventive spatially. ("Luscious" is how Hardy describes the space.) The New Amsterdam had New York's first and largest cantilevered balcony, for example, freeing the orchestra levels from the forest of columns that earlier theaters had. This theater is no kitschy rococo movie palace, then, but a truly inventive building.

The guiding stylistic theme, unusual for a New York theater at the turn of the century, was Art Nouveau. The auditorium swoops; it is less a box than a space brought forth out of the confluence of great, curving lines, with a huge proscenium embracing the entire front and an open gallery, defined by vaults and arched openings, filling the rear. The whole thing is somewhat overscale, which has the effect of making the room feel more intimate; the terra-cotta balustrades and plaster-clad columns and huge decorative mural panels—even the eighty-foot-high domed ceiling—all seem so close you ought to be able to reach out and touch them from any seat.

> The theater has been given up for lost numerous times.

It is a room designed to make patrons feel good, to celebrate the act of attending the theater and the joys of a certain kind of public life. Women could promenade to their seats at the New Amsterdam and be noticed, while men could gather in the voluptuous elliptical, columned space of the downstairs bar and smoking lounge. Virtually every surface was decorated by murals, which take on subjects from Shakespearean plots to allegories seeking to explain the virtues of truth and love. ("Not the Sistine Chapel, but amusing and charming," says Hardy of the murals, which he plans to restore to their original appearance.) There are also sixteen peacock sculptures in terra-cotta, not to mention numerous monkeys, squirrels and owls, as well as enough swirling vines to fill a vineyard: If there is any iconography to the overall design, any consistent motif, it is of the glories of nature and the wonders of culture, combined.

Much of Hardy's job has been simply to put back: to fix up the deteriorating structure, to restore side boxes that had disappeared, to reclaim the murals and those other parts of the decorative ornament that have been lost or damaged over the years. Most of this aspect of the work is being done in association with restoration consultant Raymond Pepi of Building Conservation Associates, which did the studies to determine such matters as the original paint colors. But not everything in this building can be put back or should be: Much about the theater makes no sense today. It not only needs completely new technological systems and backstage equipment, but many of the public areas need to be organized differently. There will have to be access for disabled patrons, for example. And a whole new means of access has to be found for everyone to the second balcony, which was reachable not through the main lobby but through a separate side entrance, a form of economic segregation that would be unacceptable today.

If one part of the project could be described as pure restoration and another as reorganization, still another is interpretation. This may be the greatest challenge of all, for it certainly involves the most intriguing questions. Should the theater be brought back exactly to its 1903 condition? Should it resemble its appearance during its most famous period, the years

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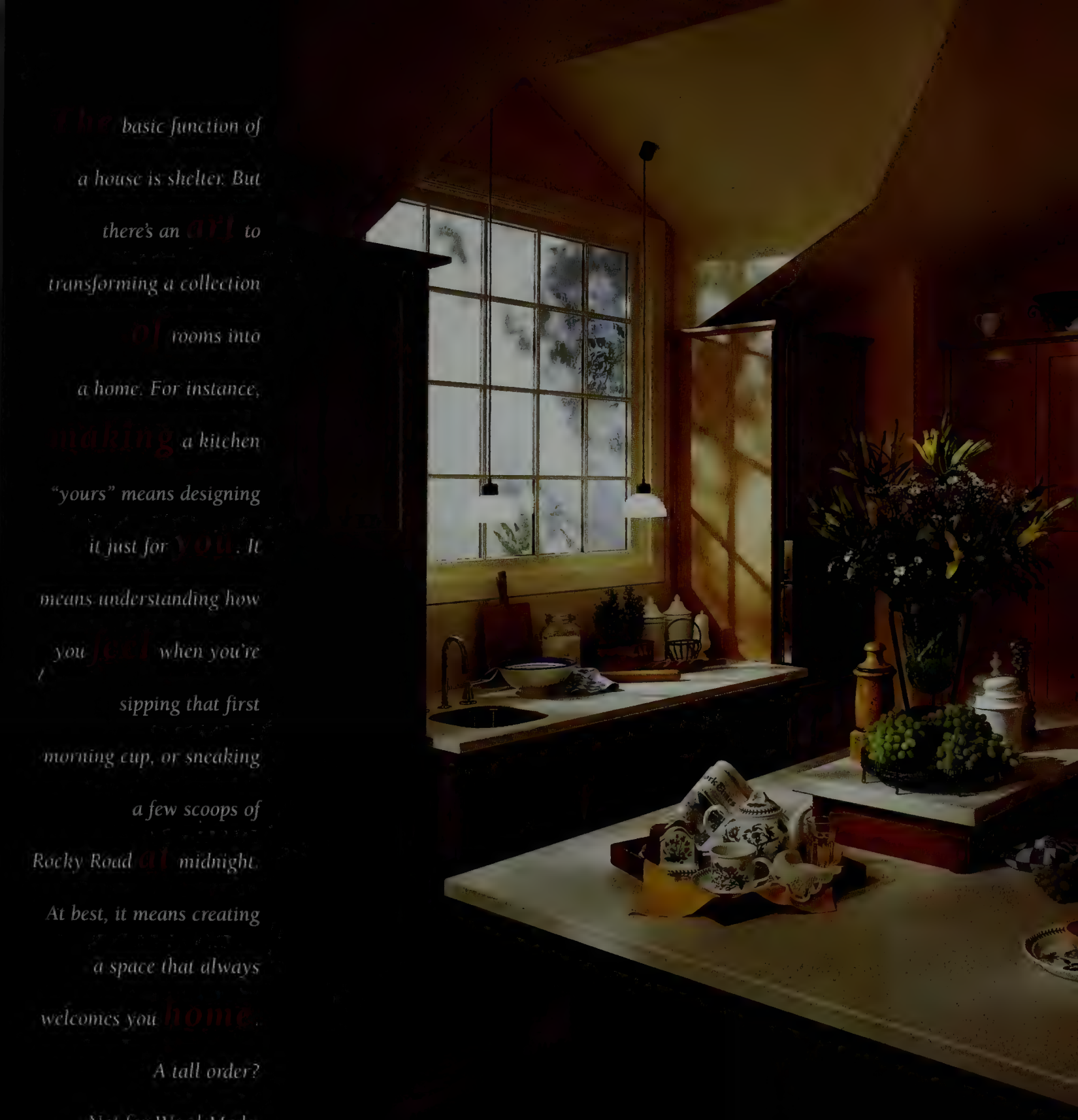


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THE NEW AMSTERDAM THEATER

continued from page 54

after 1913, when it was taken over as a home for the Ziegfeld Follies by the legendary Florenz Ziegfeld? Or should it reflect the entire sweep of its history, incorporating evidence of each phase of its past? The layers of history in the New Amsterdam are everywhere visible now, beginning right at the front door, where a marquee, added when the theater was turned into a movie house in 1937, hides a façade stripped of most of its original decoration.

There is no doubt where Hugh Hardy stands, at least so far as the exterior is concerned. "Do you restore precisely and turn the clock back or conserve things as they are, with this funny jumble?" he asks. "The state's historic preservation people at one point wanted us to restore the 1903 façade, which I absolutely did not want to do, partly because I didn't want to lose that nice thirties movie marquee. But a more important reason is principle; I will not demolish what is real in favor of making false things that look old."

What Hardy is aiming for is a theater that captures the spirit of the original New Amsterdam, and builds its new reality on as much as can possibly be replicated of the old auditorium and public rooms, but does not try to fool visitors into thinking they have slipped into another era. In this sense the architect's stance represents a shift from Disney's approach to its theme parks, which struggle to convince visitors, if only for a fleeting moment, that they have been transported to another time and place.

Pretending you are someplace else is not what you do with a piece of history if you are trying to change it into an element of a living city—particularly if the history is Broadway and the living city is Forty-second Street in the middle of New York at the end of the twentieth century. "You cannot totally restore a building like this because you cannot restore the society that built it," Hardy says. "You cannot restore the New Amsterdam so that it will look like nothing ever happened—but you can turn it into something of our time that will be extraordinary." □

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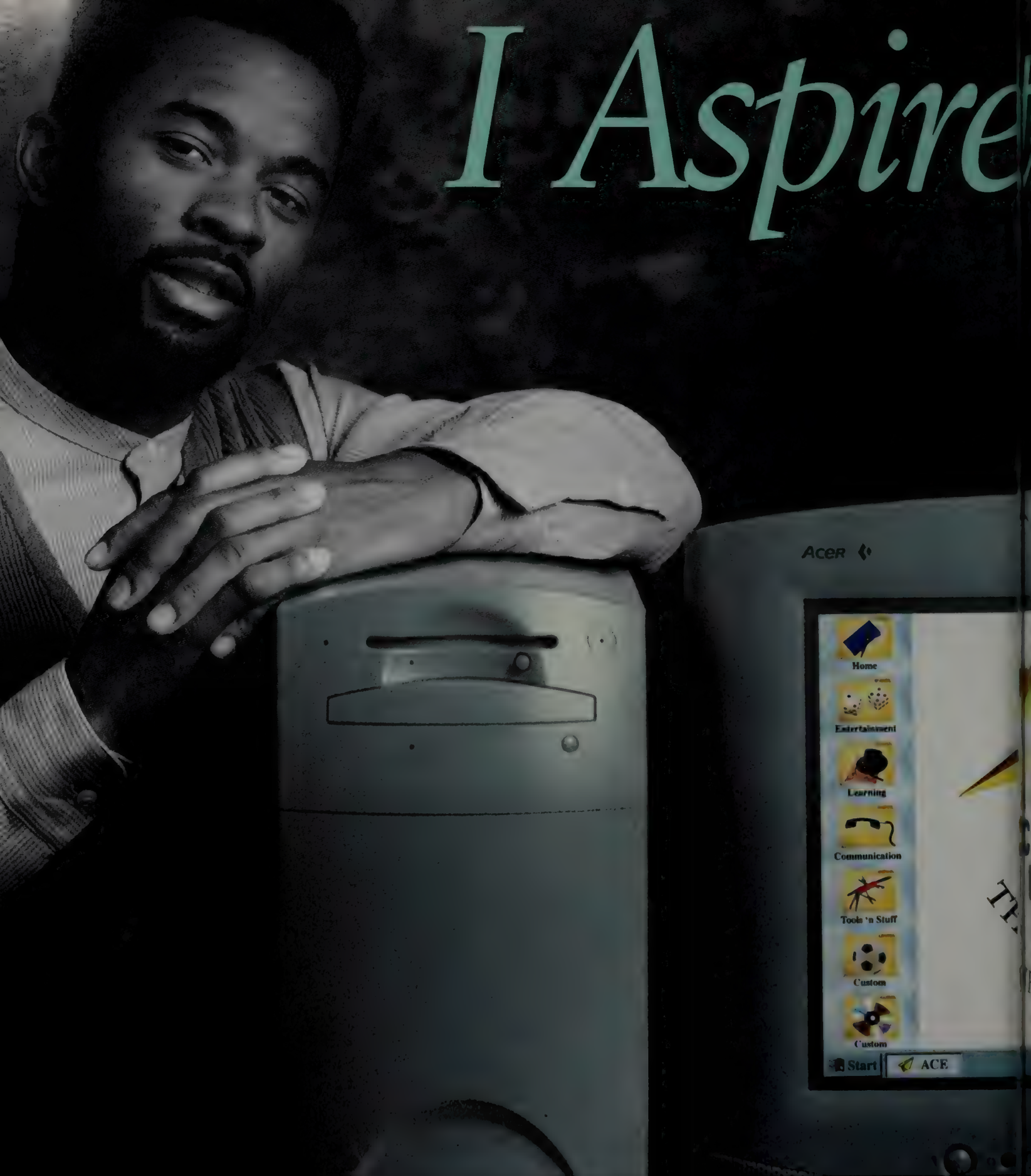


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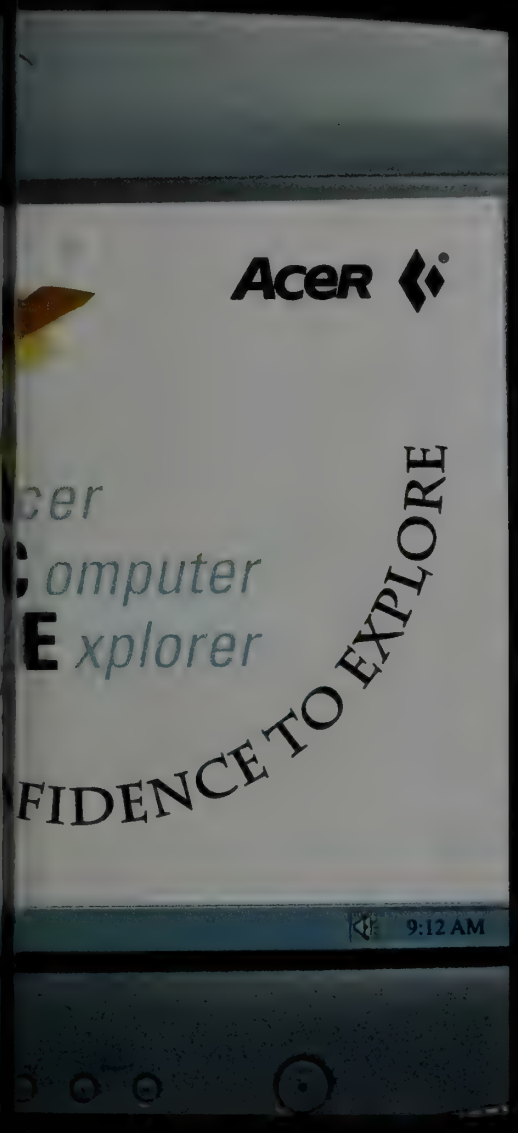


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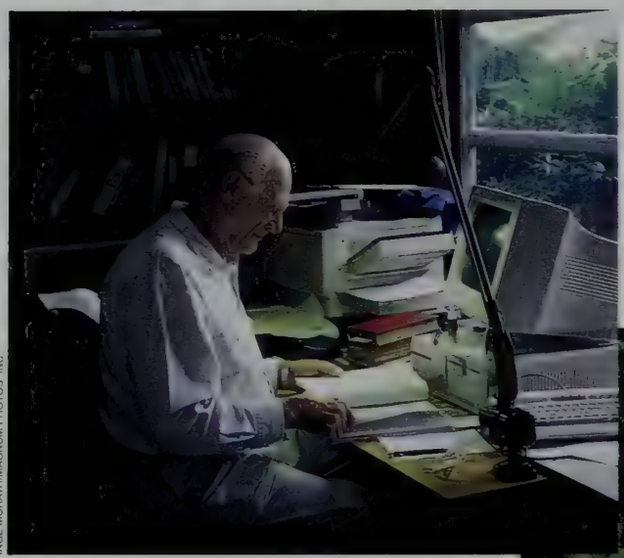
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PORTRAIT: ARTHUR MILLER

MASTER OF THE AMERICAN THEATER IN CONNECTICUT

By Judith Thurman



INGE MORATH/MAGNUM PHOTOS, INC.

"I miss the city, but I don't need it anymore," says Arthur Miller (left), who lives with his wife, photographer Inge Morath, in Roxbury, Connecticut. "By a certain age you're writing what you already know, and wherever you live, you take it with you." Miller, whose plays include *Death of a Salesman* and *The Crucible*, marks his 80th birthday this fall. BELOW: He bought his farmhouse in 1956 and rebuilt it after a 1983 fire.



PHOTOGRAPHY BILLY CUNNINGHAM

All My Sons was having its first run on Broadway when Arthur Miller discovered Roxbury. It was deep country in 1947, three hours from the city on back roads. You couldn't buy *Country Life* in the general store. The moguls lived in Bedford or Greenwich, and dour farmers with Yankee names still worked their land. They have long since died, or sold out to M.B.A.'s who grow mesclun. "I am," says Miller, "one of the oldest Indians."

The young playwright and his family summered in a "modernized" farmhouse (it had plumbing) they bought from a friend. The following spring, Arthur Miller built himself a ten-by-twelve-foot shack on a knoll out back. It still smelled of "raw wood and sawdust" on the morning he sat down to write *Death of a Salesman*. "The sun of April had found my windows to pour through," he writes in his 1987 memoir, *Timebends*. "I wrote all day until dark, and then I had dinner and went back and wrote until some hour in the darkness between midnight and four. . . . By the next morning I had done . . . the first act of two."

The Millers made friends with Alexander and Louisa Calder, who lived down the road. The artist and his wife were both bohemians from grand old New York families, and they had the gift of knowing how to "live happily on little money." That friendship endured when the playwright's marriage ended. His work had changed the American theater, and everyone wanted a piece of him. With the rush of fame, he writes, came a "voraciousness" for experience. In 1956 he moved back to New York for a while, where he finished *A View from the Bridge*, which was his own dark view of a brutal and corrupting social order. He was told it wasn't "commercial." The country, he observed, "seemed to be happily exulting in Joe McCarthy's homegrown American paranoia toward all that was unfamiliar, including the mind itself."

Those were the years when the playwright got used to

continued on page 68

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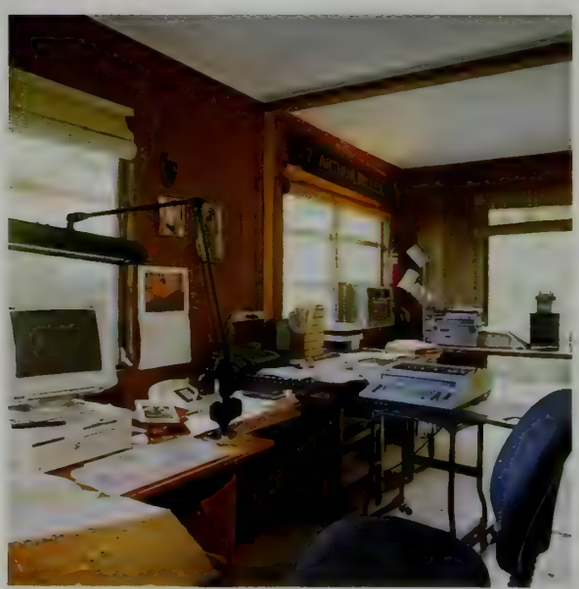
Also at Bergdorf Goodman.

MASTER OF THE AMERICAN THEATER IN CONNECTICUT

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"I'm always writing for the theater," notes Miller, whose latest work is a one-act play called *The Ryan Interview*. LEFT: His old Royal typewriter has been "retired," he says. BELOW LEFT AND BELOW: Miller's studio, where he writes every day, is about 100 yards from the main house. In the foreground, a flower garden planted by Morath borders a stone wall.





making quick exits through back doors and divided his time between Connecticut and "the grungy, Byzantine demiworld of southern California." He fell in love there with "the saddest girl" he'd ever met, and at about the same time, he received a subpoena from the House Un-American Activities Committee. She visited him in Washington. He brought her home to Roxbury—to a second old farmhouse, which had "endless," consoling views from the veranda.

Miller wed Marilyn Monroe in 1956. Soon after, she asked Frank Lloyd Wright to design their dream house. It was a "royal" impulse, notes the playwright. The master, almost ninety, inspected the site and did some watercolor drawings of a modernist Xanadu. It had a circular living room with a domed ceiling sixty feet in diameter supported by fieldstone columns, each five feet thick. A seventy-foot swimming pool was cantilevered into the hillside. Wright had also imagined a conference room, a chauffeured limousine in the driveway and a pennant flying from the roof, but there was only one bedroom.

This was not Arthur Miller's idea of drama. His screenplay of *The Misfits* was then in production—a "story of three men who cannot locate a home on the earth for themselves . . . and a woman as homeless as they." The realist from Brooklyn, "a born carpenter and mechanic," declined to finance Wright's fantasy. "I've always been able to visualize space," he says. "I failed algebra at Lincoln High School, but I'm good at addition, and I've been building things since I was seven." The pool alone, he figured, would have cost a quarter of a million late-1950s dollars. So Marilyn raised their roof a little, added a guest bedroom,

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AVAILABLE AT SAKS FIFTH AVENUE, NEIMAN MARCUS, BLOOMINGDALE'S

MASTER OF THE AMERICAN THEATER IN CONNECTICUT

continued from page 68

installed a television and did some redecorating. "She also talked me into buying as much of the adjoining property as I could, and I've since been very grateful that I listened to her," Miller says. "I own a lot of land that might otherwise have been developed. You can walk on it all day."

By the mid-1960s Miller was living full time in the country with his third wife, the photographer Inge Morath, and their new baby, Rebecca, who is now a painter, actress and film director. He built Inge a studio in the silo and himself a woodshop in the barn, which had housed the former owner's seventy-five cows. They planted a tree farm—six thousand evergreens. When he wasn't pruning the roots with an implement he invented, or turning out furniture—"carpentry is improvisation for me"—Miller was working in an unplumbed one-room cabin with a linoleum floor, a derelict porch sofa too short for sleeping, a rusty stove, an assortment of office chairs, and old desks strewn with papers. "Most of what I've ever written was done here." He now has a computer and a fax machine, but he doesn't "trust" them, so he keeps the cartons—and his old Royal typewriter—in a corner. "And here you have it," he grins, holding the screen door open for a visitor. "As elegant as it's always been."



INGE MORATH/MAGNUM PHOTOS, INC

"You never really become a country person," reflects Miller (above right). "I know a little what it's like to work the land, but the culture is essentially urban now." BELOW: The sculpture is by Miller's son-in-law, Tom Doyle. Beyond is a silo that contains Morath's darkroom.

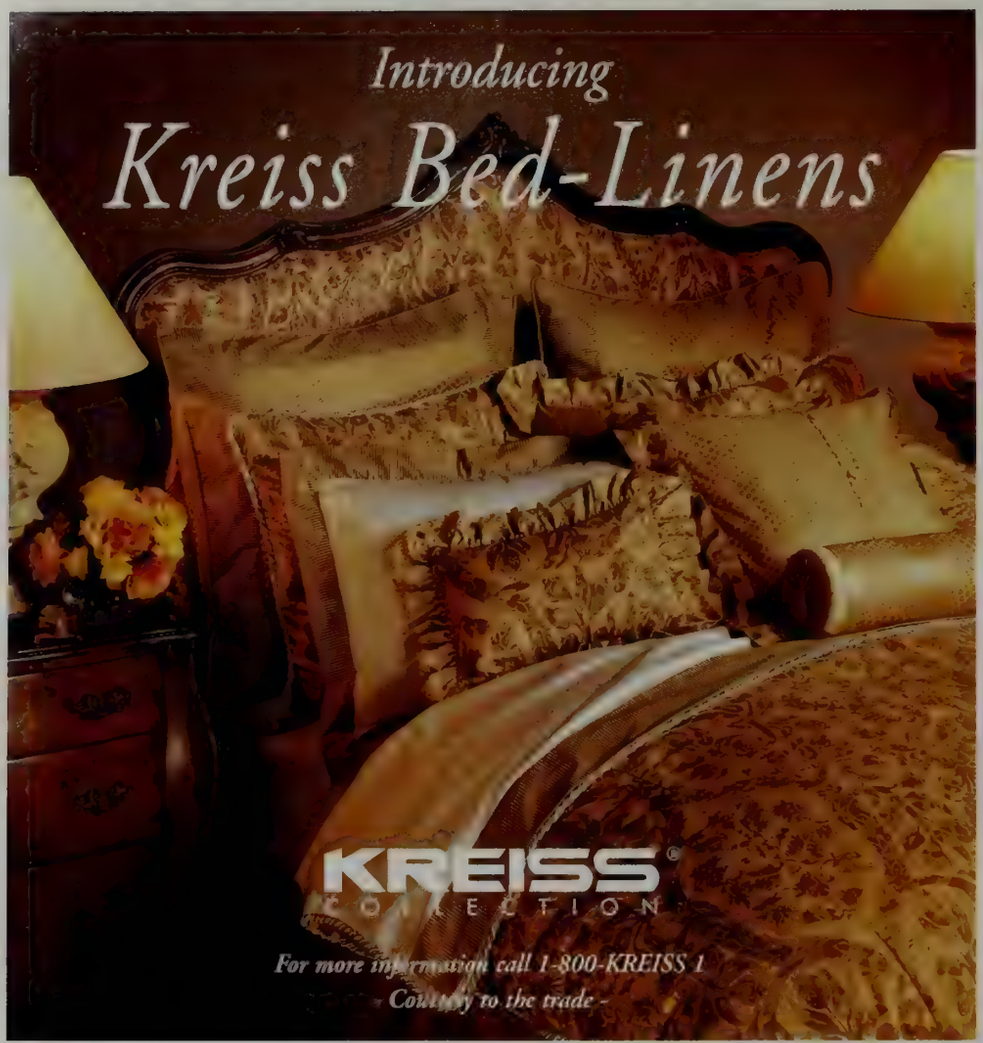


Arthur Miller still writes every day—all day when's he's editing, and from eight-thirty to one when he's "making something up: That's as long as I can keep my mind on it." He has just published a new work of fiction, *Homely Girl: A Life*, illustrated by his old friend Louise Bourgeois. He has also recently adapted his great, cautionary parable about the culture of repression, *The Crucible*, as a screenplay. "I think I managed to make a movie of it," he says. Now that he's "just out of it," Miller will take some time off to "fool around," he says. "This is not a bad way to live. I do what I feel like. Sometimes it's productive, but yesterday I spent the afternoon carving a cherry spoon. How many people have the luxury, when they wake up, of thinking, 'Good day to make a spoon'?"

Outside the window of Miller's studio stands the majestic weeping beech tree that he planted when it was a sapling. The playwright celebrated his eightieth birthday in October. He looks sixty, less gaunt than he used to be but just as handsome. "I don't feel as bad as I should," he deadpans. "It's rare to be doing at eighty what you did at nineteen. You don't get any wiser—you're just as much of an idiot as ever—

continued on page 72


L'EAU D'ISSEY
POUR HOMME
ISSEY MIYAKE





ARTHUR MILLER
continued from page 70

though you need less approbation."

When a fire gutted their farmhouse twelve years ago (see *Architectural Digest*, November 1984), the Millers made peace with their losses—most of their archives; a priceless library of art books and drawings; a closet of Balenciagas, gifts from the designer to Morath. Then they salvaged the charred skeleton and restored it. The architect had wanted to bulldoze the ruins and build something modern, but "the impulse to fill this frame with life again," wrote Miller then, "was more powerful than I would have imagined."

Inge Morath emerges from her potting shed in a T-shirt and a pair of jeans. She is lean and radiant, with the chiseled beauty of a cameo. "I'd much rather you evoke the spirit of the house in words," she says. "It doesn't seem to photograph." To a camera, perhaps, the emotional richness of the surfaces looks like disorder. They are casual and poetic in equal measure. The low-ceilinged rooms—their beams survived the fire—have modest eighteenth-century proportions. There is a handsome fieldstone fireplace in the living room, which is filled with eclectic treasures from a life of travel, prominence, activism, friendship and creation, but nothing precious has been spotlighted. Rustic furniture made by Miller cohabits with Biedermeier pieces from Morath's family, a well-worn Eames chair and a comfortable modern sofa. His elder daughter, Jane, wove the red-and-white-checked fabric that covers two Danish armchairs. Rebecca Miller's art shares the walls and the piano top with Calder's.

"Ah, yes, the old house," drawled Frank Lloyd Wright. "Don't put a nickel in it." The grandiose temple that Wright never built would probably have been as photogenic as the tragic goddess he designed it for, but "glamour," as Miller has written, "is a youth's form of blindness." At the beginning of his ninth decade, Arthur Miller's art and life and honor are still invested in clear sight. □



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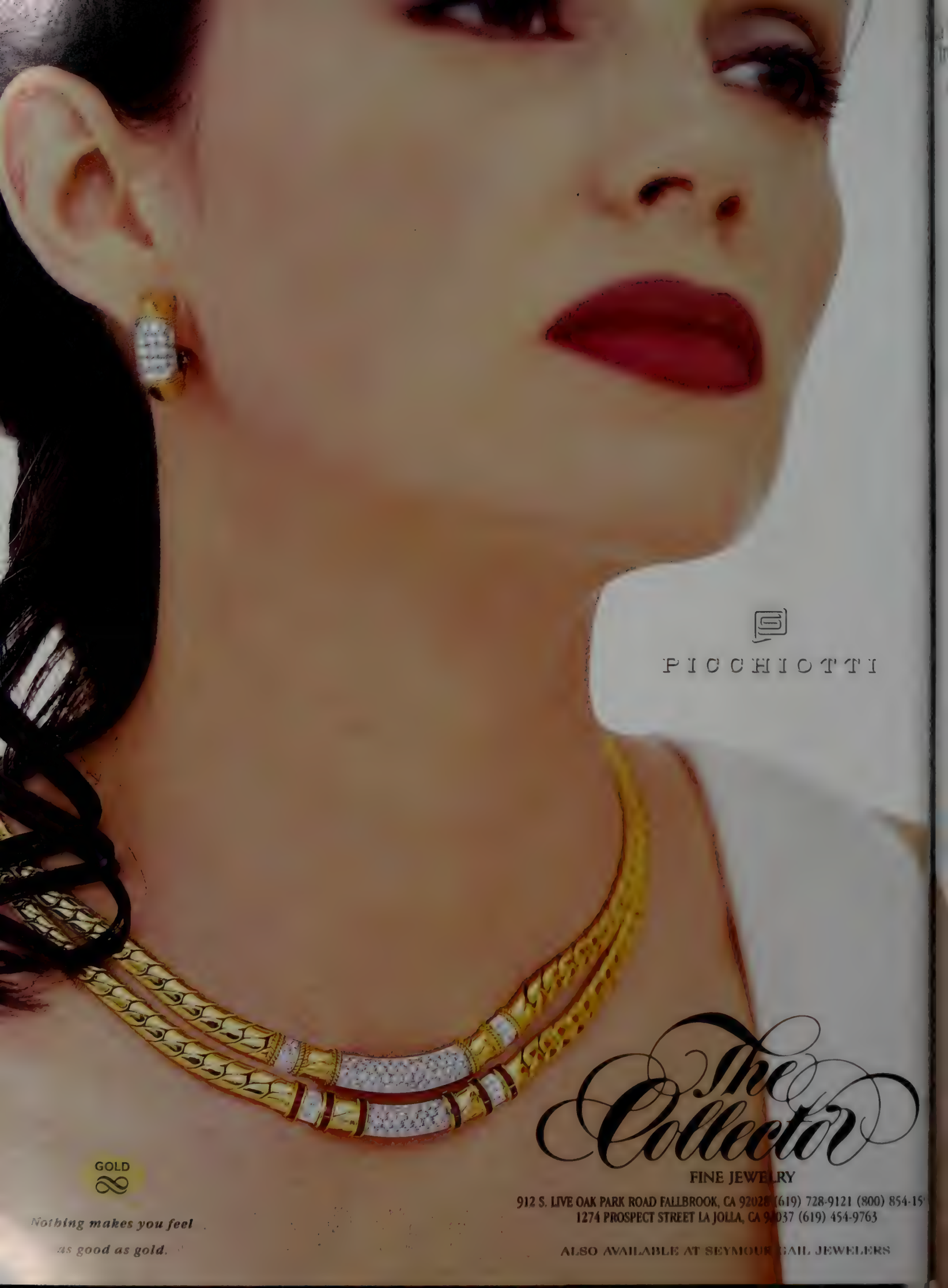
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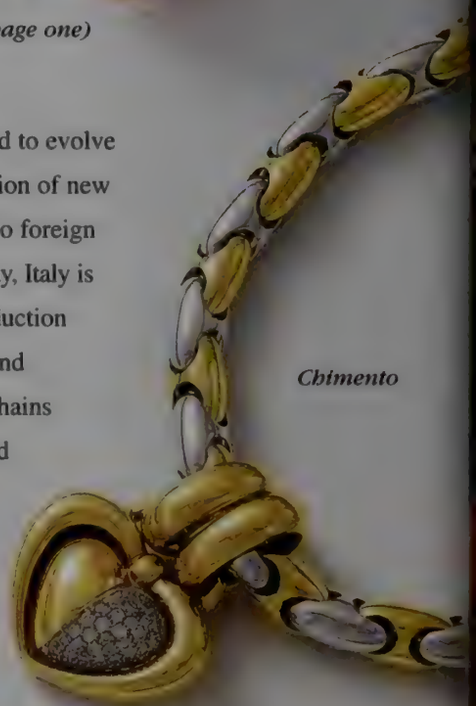
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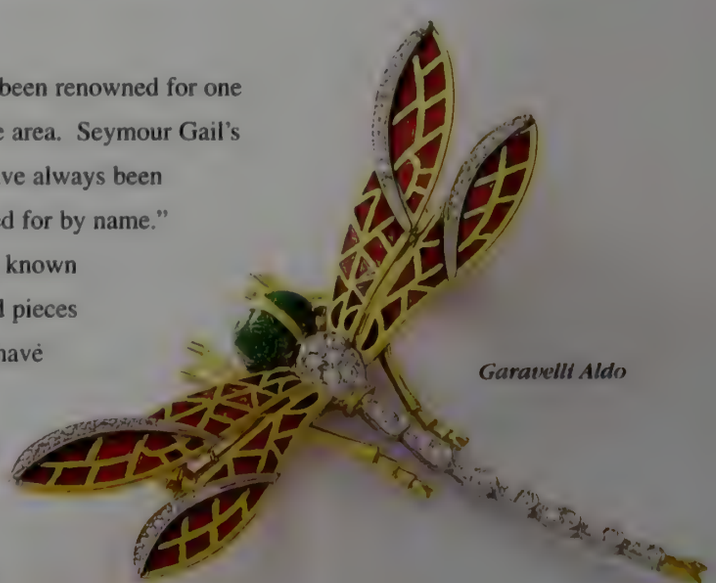
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ART NOTEBOOK: BROADWAY MEMORABILIA

COLLECTING PIECES OF THEATRICAL HISTORY

By Ann E. Berman

The average theatergoer may save a Playbill or two, but serious Broadway buffs want to surround themselves with mementos of the Great White Way. "The theater can be thrilling," says Richard Stoddard, a New York dealer in theatrical books and ephemera, "but you're entertained and then it's over. People want tangible reminders of the experience." Collecting Broadway memorabilia, the ephemera generated by a hundred years of New York theatrical production, fits the bill. Posters, letters, photographs, Playbills, set and costume designs in watercolor or gouache—particularly those connected with the musical theater—fuel a small, surprisingly affordable market, centered in New York City but peopled by passionate theater fans from all over the United States.



ABOVE: *Costume Design*, William Weaver, 1921. Gouache on Strathmore drawing board; 15" x 10". A master of period costuming for 20 years, Weaver created lavish designs for *Bombo*, starring Al Jolson. Giraffics Gallery, East Hampton, New York.



LEFT: *Window Card*, 1961. Silk screen on cardboard; 22" x 14". Displayed in ticket booths and shops during the musical's 100-performance run, a window card advertised *Show Girl*, a 1961 revue that starred Carol Channing. Triton Gallery, New York.

While other entertainment collectibles generate headlines and six-figure prices, the market for Broadway memorabilia has remained quiet and considerably less pricey. The stage has never permeated popular culture the way *Star Trek* and *The Wizard of Oz* have, so objects associated with it have not reached iconic status. The Hollywood and television markets center on costumes and props used by idolized celebrities, but Broadway collectors are after the precious archival remains of live production—things meant to be used and discarded. "Unlike the Hollywood studios, which saved everything," New York autograph

continued on page 88

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COLLECTING PIECES OF THEATRICAL HISTORY

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LEFT: *Playbill*, 1953. Paper; 9" x 6½". The Playbill company, which has existed since 1884, produced the program for *Two's Company*, a two-act revue starring Bette Davis, with lyrics by Ogden Nash and musical numbers staged by Jerome Robbins. Broadway Cares/Equity Fights AIDS, New York.

BELOW: *Stage Design*, Jo Mielziner, 1950. Gouache on paper; 19½" x 26". Jo Mielziner, who designed sets for nearly every major American musical from the 1930s to the 1950s, sketched a set design for "Dance Me A Song" from *Love Drop*. His mise-en-scènes were powerful enough to have influenced the content of plays. Richard Stoddard Performing Arts Books, New York.

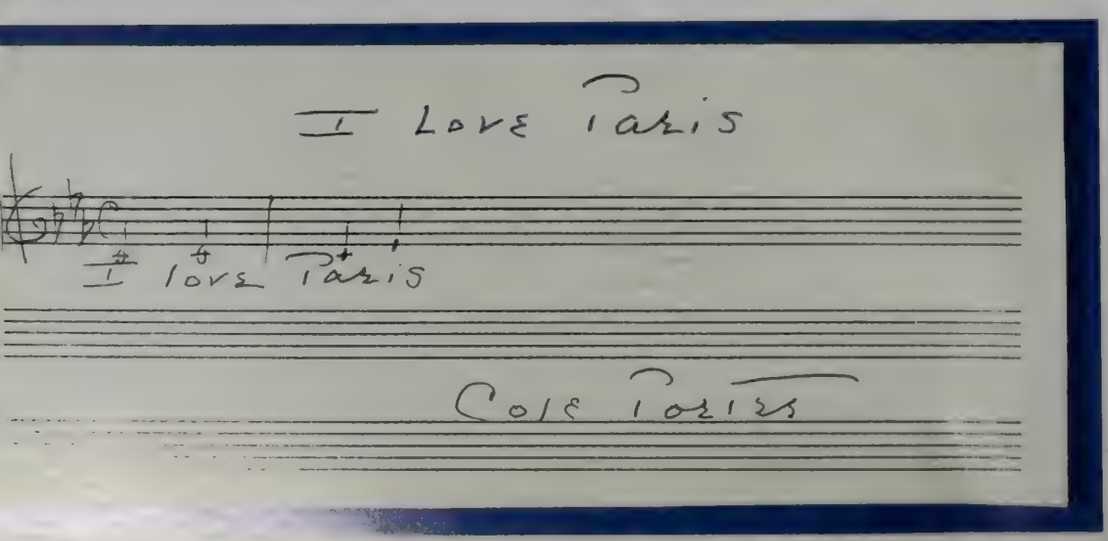


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dealer Kenneth Rendell points out, "when a Broadway show closed, the orchestrations—and everything else—were packed away or just thrown away." Most salable items come from caches salvaged by composers, stagehands, and set and costume designers, and from the actors themselves.

Broadway performers were the original collectors in this field. "Actors have always collected their own stuff," says Broadway actor Remak Ramsay (now playing in *The Heiress*). "I probably have two dozen posters from plays I've been in." Eighty-six-year-old producer-composer Anna Sosenko amassed so many letters, scripts, contracts, posters and commemorative programs along the way that she spent years moonlighting as a dealer, attracting a famous clientele. "Vivien Leigh used to buy gifts for George Cukor," she says fondly. "Maureen Stapleton bought things for George Abbott." By 1970 the market had expanded to include members of the theatergoing public. A series of ballet, opera and theater design sales held at Sotheby's catered to new collectors, and several specialized New York dealers had opened their doors.

New York poster dealer Roger Puckett opened his Triton Gallery in 1965, but his market "got serious in the 1970s, especially after 1976, when the Museum of the City of New York mounted a big theatrical poster exhibition, 'Broadway Is. . . .' " At about the same time, posters, once produced only for ticket agencies, began to be printed in quantity for general sale. Puckett's market now centers on the rarer,



LEFT: *Signed Musical Quotation*, undated. Paper; 3⅜" x 8½". The opening two measures of Cole Porter's hit song "I Love Paris," from the 1953 musical *Can-Can*, are signed by the composer. Kenneth W. Rendell Gallery, Inc., New York.

continued on page 90

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COLLECTING PIECES OF THEATRICAL HISTORY
continued from page 88

pre-1970s material, some of which met a rather undignified end. "During the wartime paper shortage of the 1940s," he explains, "a printer shredded warehouses full of old Broadway posters to make—confetti!" In general, Puckett continues, "posters for musicals are more valuable than those for straight plays, and productions that launched careers always have a certain mystique. A show card, or lobby poster, for *Follies*, Stephen Sondheim's hit musical, would sell for about five hundred dollars. The poster market is star driven. A poster from a minor play with James Dean in it would be more expensive than one from, say, *Life with Father*."

Paradoxically, success limits the value of the ephemera associated with it. A long run means many more Playbills, posters and souvenir programs in circulation, so the price



RIGHT: *Poster*, 1943. Offset lithograph; 84" x 42". Brought together by New York's Theatre Guild, Rodgers and Hammerstein began their 17-year collaboration with *Oklahoma!* The Pulitzer Prize–winning musical ran a then unprecedented 2,248 performances. Triton Gallery, New York.

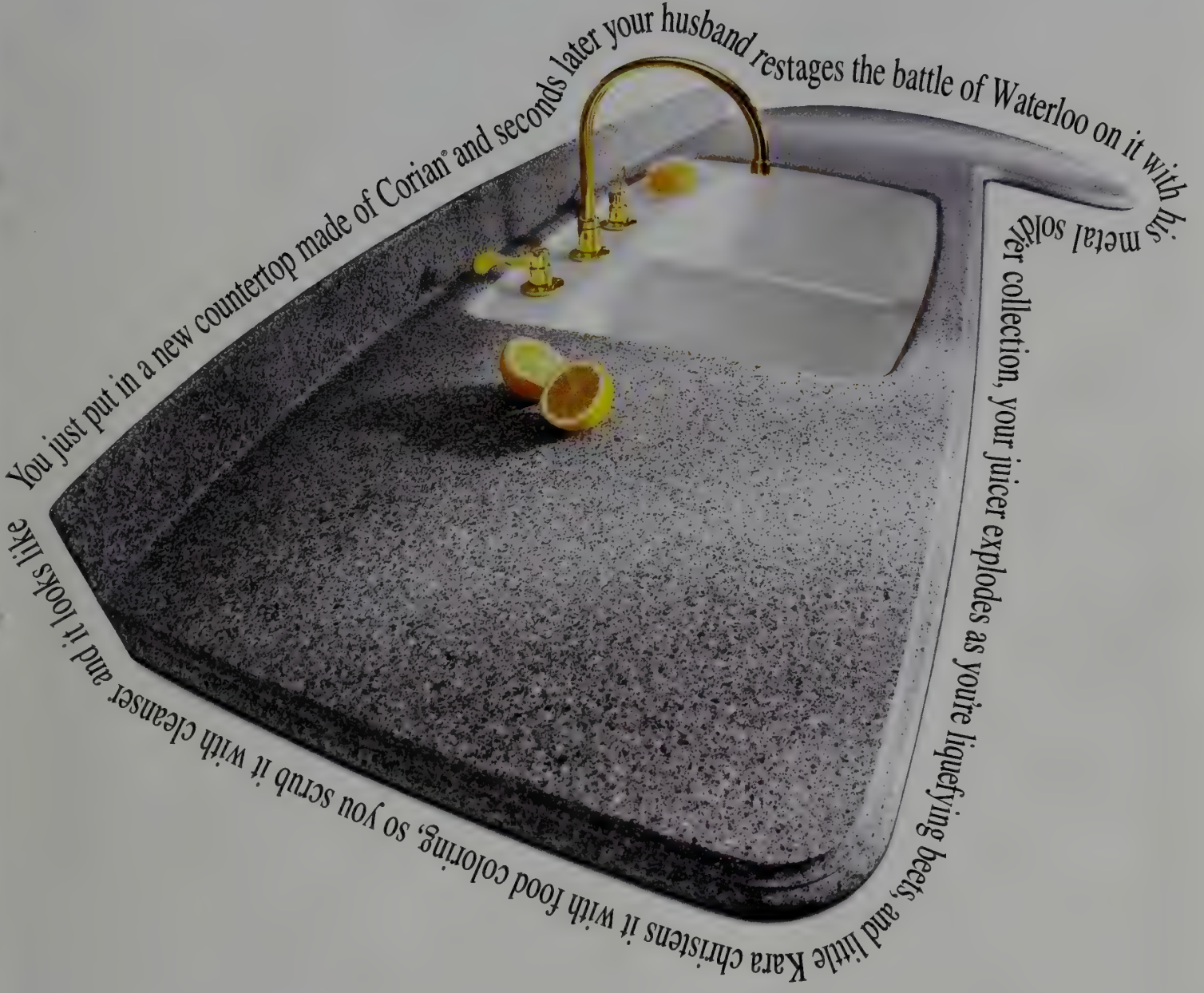
BELOW: *Sheet Music*, Tom Morrow, 1966. Paper; 12" x 9". The cast of Harold Prince's 1966 *Cabaret*, based on John van Druten's play *I Am a Camera*, included Joel Grey and Austrian actress-singer Lotte Lenya; lyrics were by Fred Ebb. The New York Public Library for the Performing Arts.



for each goes down. "Posters for shows that closed out of town are valuable," says Puckett. "Like *Miss Moffatt*, which Bette Davis did in the sixties—that poster would sell for three hundred dollars." "There's a connoisseurship of failure," says Richard Stoddard. "Some collectors have a 'flop alley' in their homes." Playbills from short runs are also more collectible, as are autographed examples, although none are very expensive: A 1960 Playbill from *Wildcat* signed by Lucille Ball now sells for $125, while one from *Annie Get Your Gun* from 1947 signed by Ethel Merman is $60. "I have clients who are trying to collect every Broadway Playbill from 1900 to the present," says Stoddard.

A Playbill from the 1935 production of *Anything Goes*, scored by Cole Porter, is only $30, but a letter in which the great composer discusses one of his songs would sell for $950. "When it comes to letters, content is everything," says [illegible] Lengthy correspondence between George Gersh-

continued on page 92





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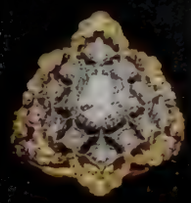
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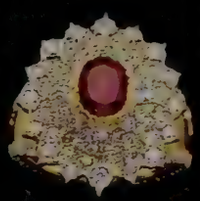
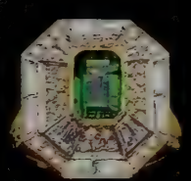
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COLLECTING PIECES OF THEATRICAL HISTORY

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win and his insurance agent is of much less interest to the market than a note that refers to any aspect of his stellar career. Another prized item is a page on which, as a souvenir for a friend, a famous composer has jotted the first few bars of one of his songs and signed below. In the signature game, fame counts, but rarity is equally important: Richard Rodgers signed a lot of photographs, so his autograph sells for under $500. Florenz Ziegfeld signed almost nothing, so his is more valuable. Rendell offers little from contemporary stars. "We concentrate on the people who really defined the American musical theater: Cole Porter, Irving Berlin," he says. "Besides, so many people are asking for autographs these days that it has diluted the field."

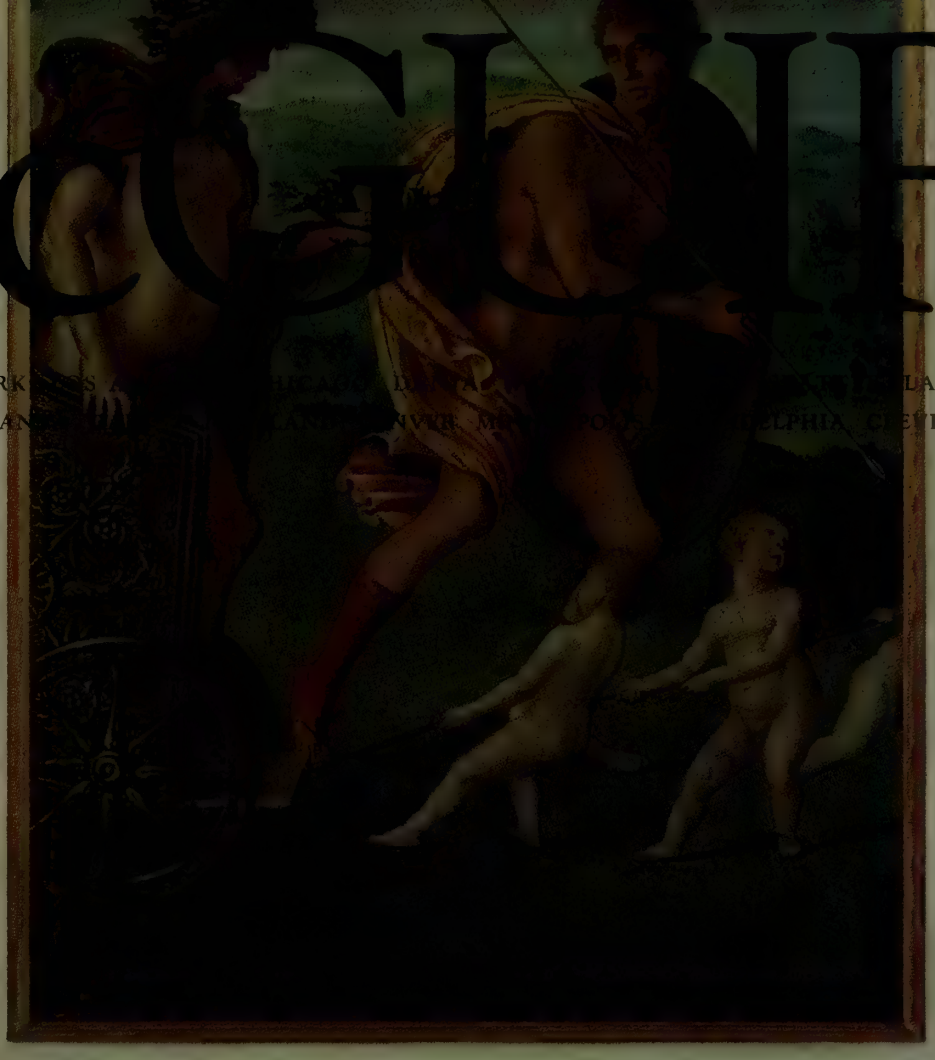
The supply problem is also an issue in the market for vintage set and costume designs. "People who have the great things want to hang on to them," says Jennifer Roth of Sotheby's in New York, where opera, ballet and theater sales were discontinued in 1985. "We found it difficult to get enough material." Many important designs have now gone into public collections. Of those still privately held, the Broadway collection of New York copywriter Paul Stiga is one of the largest, containing over two hundred designs by greats including Jo Mielziner, Joseph Urban, Boris Aronson, Robert Edmond Jones and Raoul Pene du Bois. Stiga describes himself as an archival collector who concentrates on the historical qualities of his acquisitions and does not display them. "I look first at the designer's name, second at the show; aesthetic merit comes third," he says. "And I'm always looking for pinholes, swatches and annotations. They show a design was actually used." New York art dealer and theatrical producer Harold Reed takes a more visual approach: "I have costume designs on the walls in my drawing room," he says. "They are terrific to live with—beautiful, exciting—they can stand on their own as works of art."

Collectors often acquire items directly from the designers, although a few dealers also have material on offer. Set designs by Tony Walton from the recent revivals of *Guys and Dolls* and *Anything Goes* sell in the $1,800 to $6,000 range at Giraffics Gallery in East Hampton, New York. (The gallery also has costume designs from 1897 to 1927 in the $1,500 to $3,000 range.) And Broadway has its own local outlet: Nine years ago a young actor in *A Chorus Line* put a few old scripts and costumes out on a table in Shubert Alley and promptly made $3,000. It was the beginning of the Broadway flea market, which, coupled with an annual auction, has now been adopted as a fund-raiser by Broadway Cares/Equity Fights AIDS. Every year eager collectors from all over the country come seeking booty such as a silk top hat from *A Chorus Line* ($1,000 at last year's auction) or an autographed photograph of Noël Coward ($450). Other fruitful venues for Playbills, posters and scripts include secondhand stores and flea markets in smaller cities.

Like the young dancers in *A Chorus Line*, Broadway collectors do what they do for love, not money. Values in the field have risen quite slowly over the past twenty years, and nobody expects a huge boom in the near future. True, some market observers believe set and costume designs may surprise us all one of these days. "They are definitely undervalued," says Richard Stoddard. Roger Puckett suggests that collectors look for numbered posters (made in limited quantity) of off-Broadway productions featuring likely unknowns. "You never know who is going to be a star." Anna Sosenko believes yesterday's stars should be the focus of the autograph collector: "A lot of people were good, but their stuff isn't worth anything. You want major personalities—Tallulah Bankhead, Judy Garland. The right object, the right letter," she continues, "can evoke the incredible glamour of the old Broadway. It was, and is, magic." □

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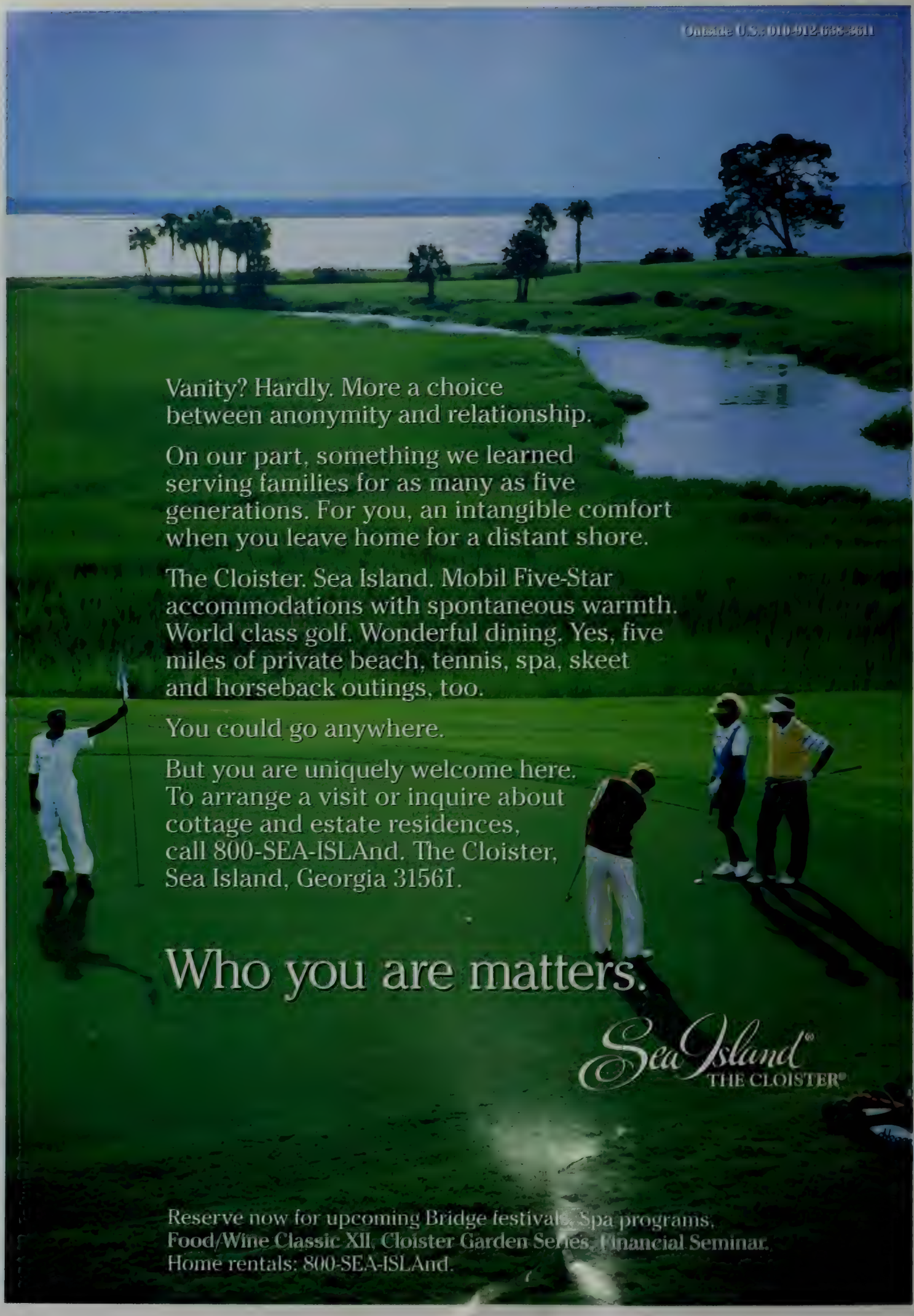
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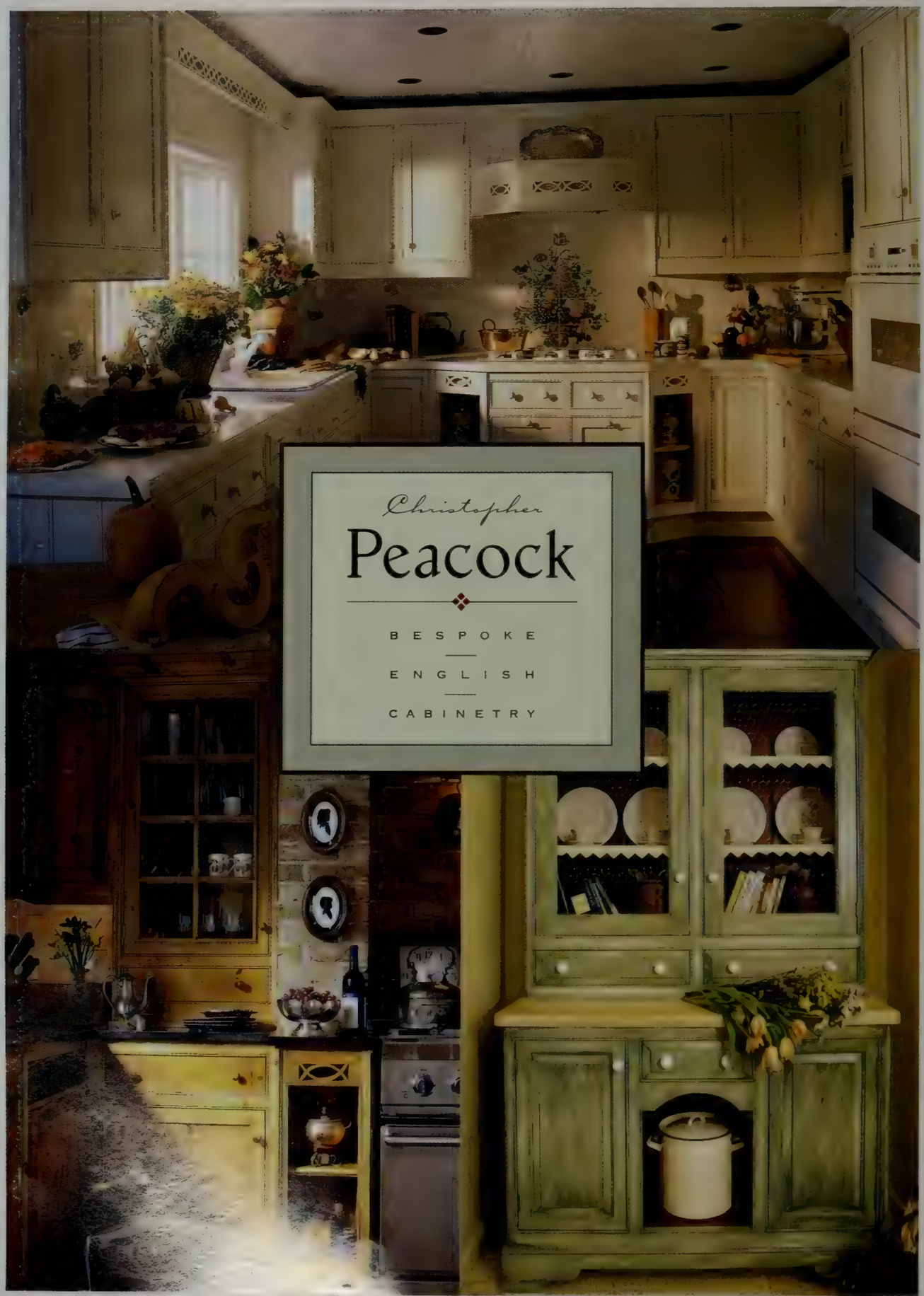
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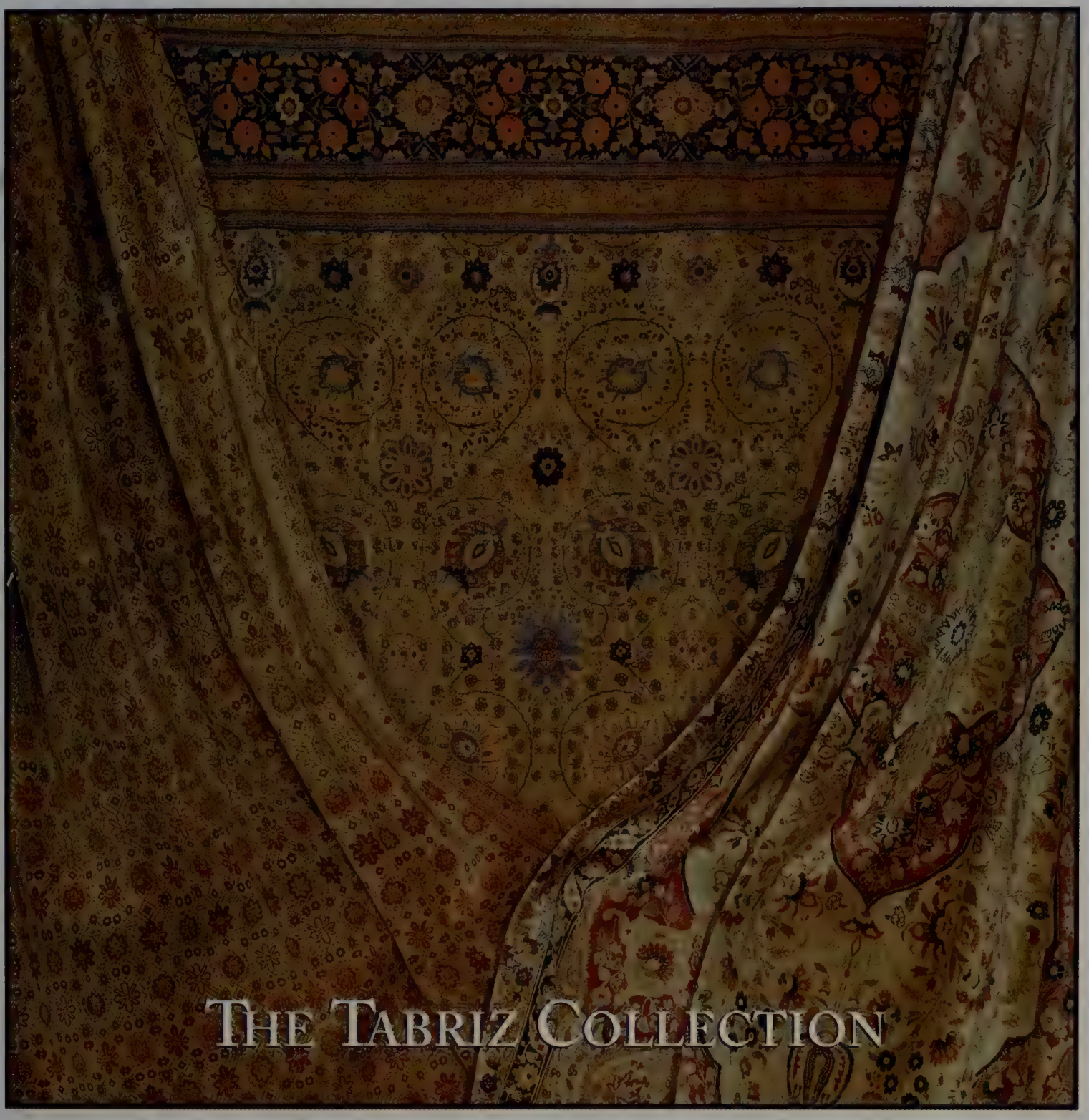
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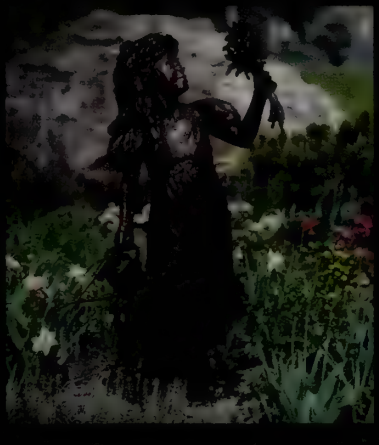


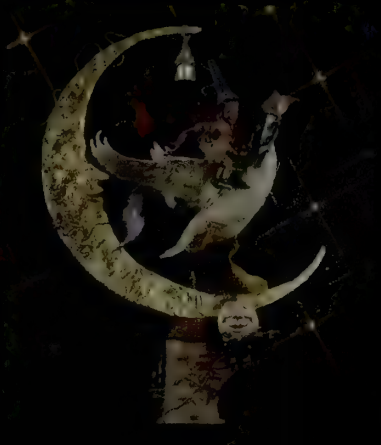














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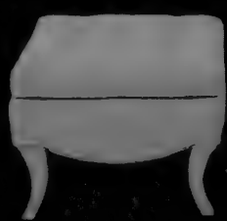
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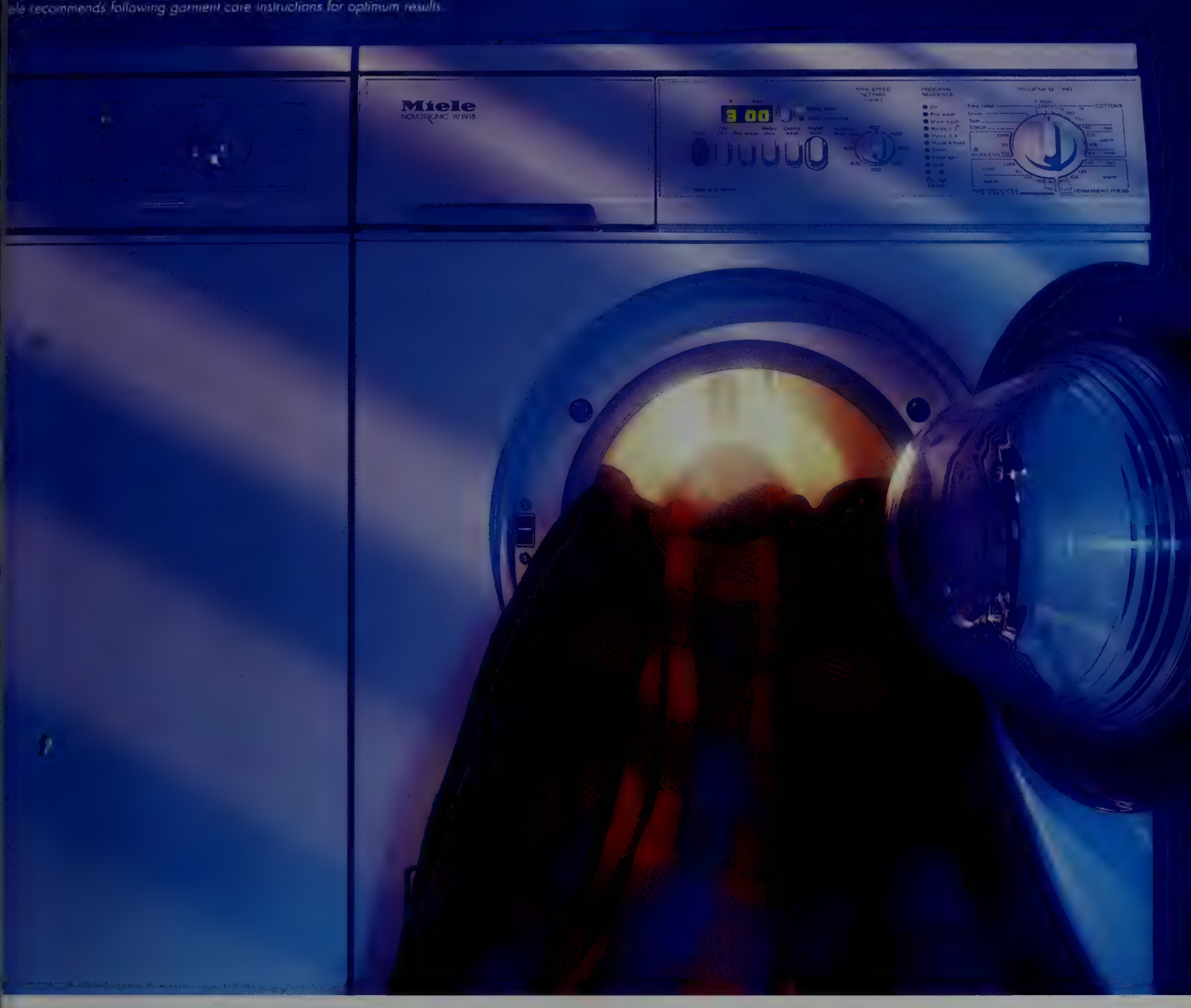


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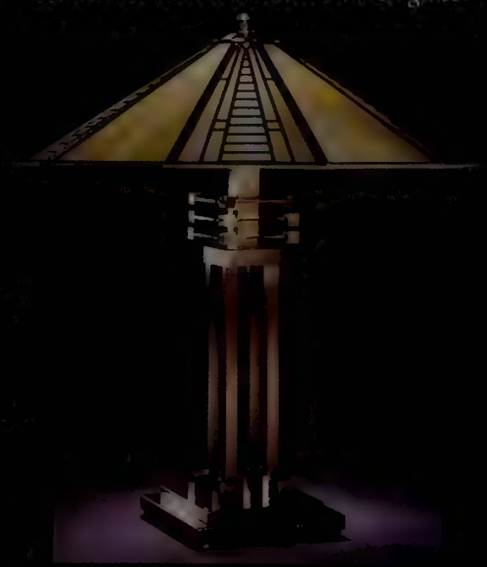


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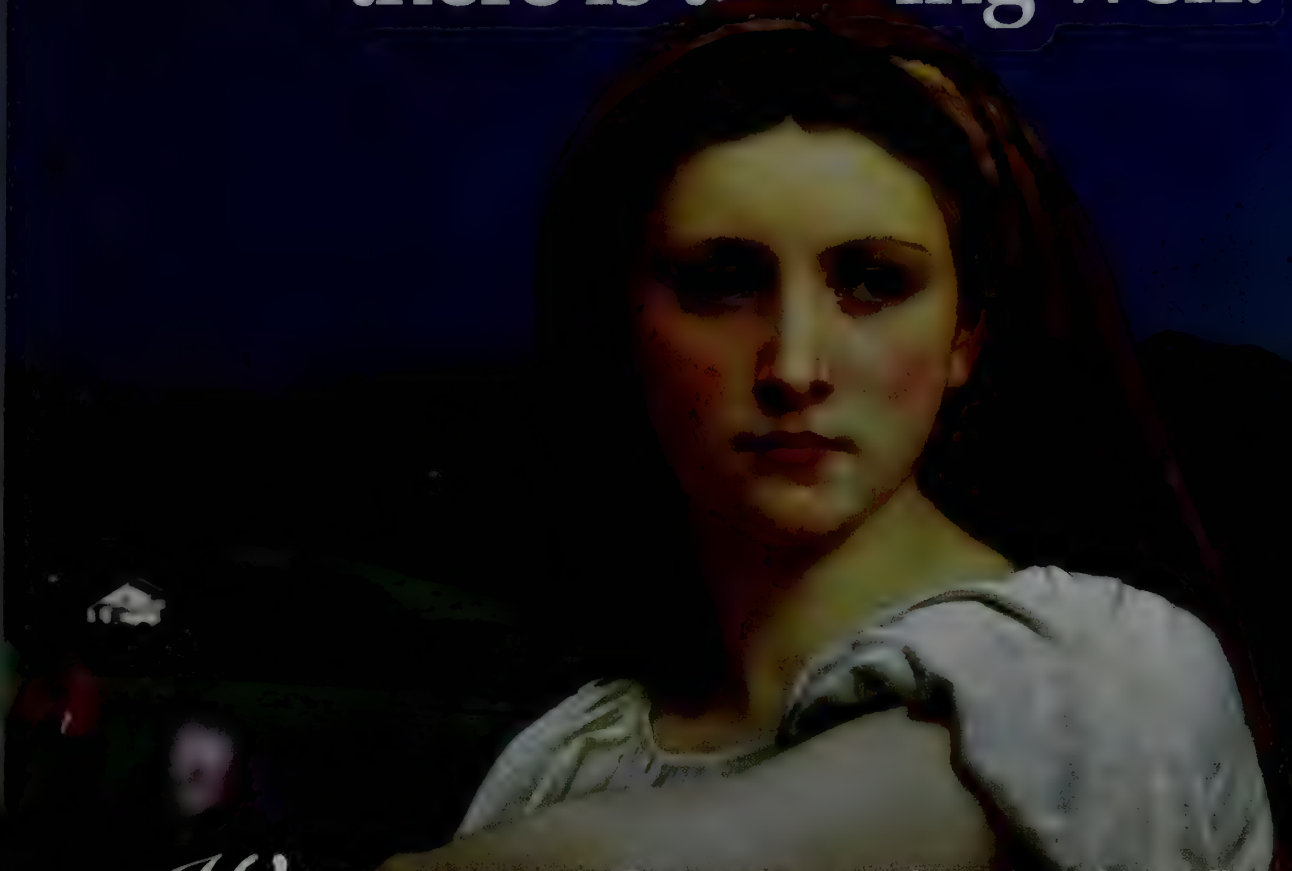


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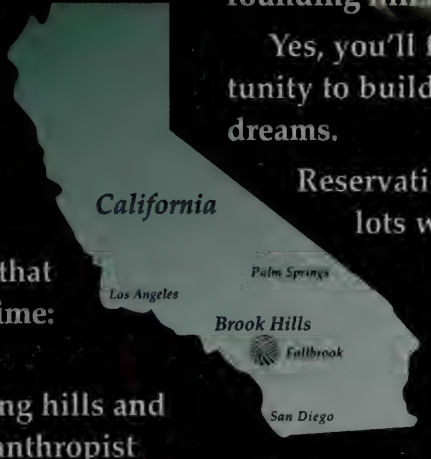
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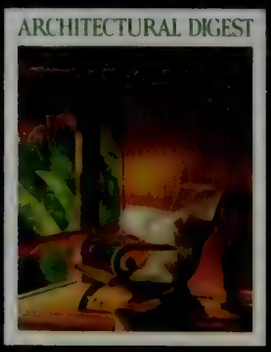
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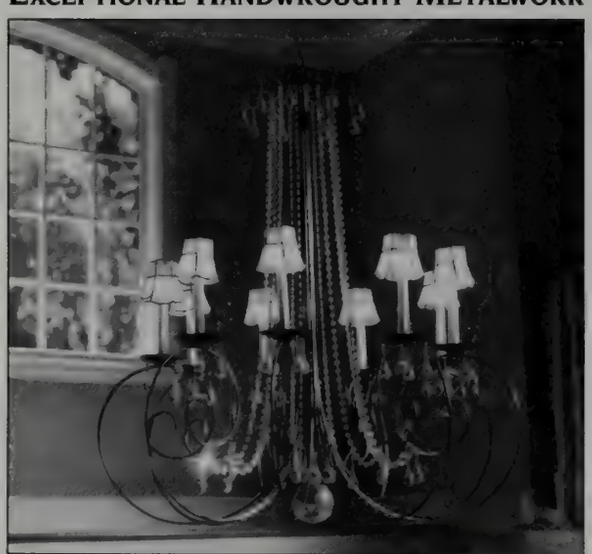
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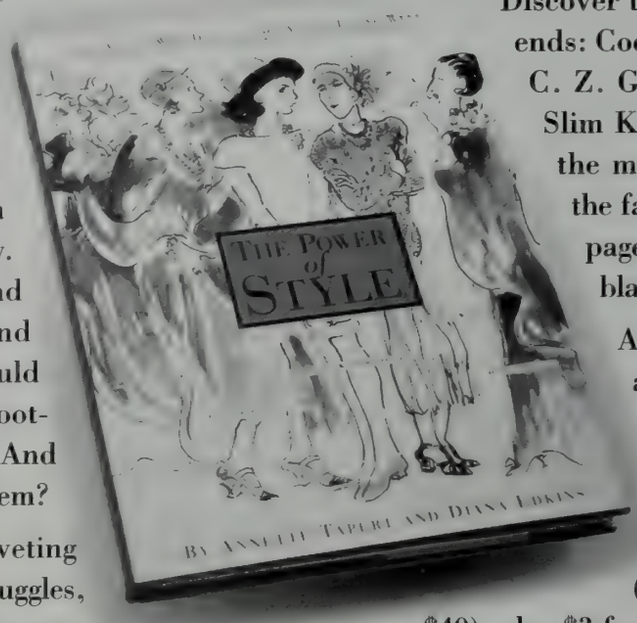
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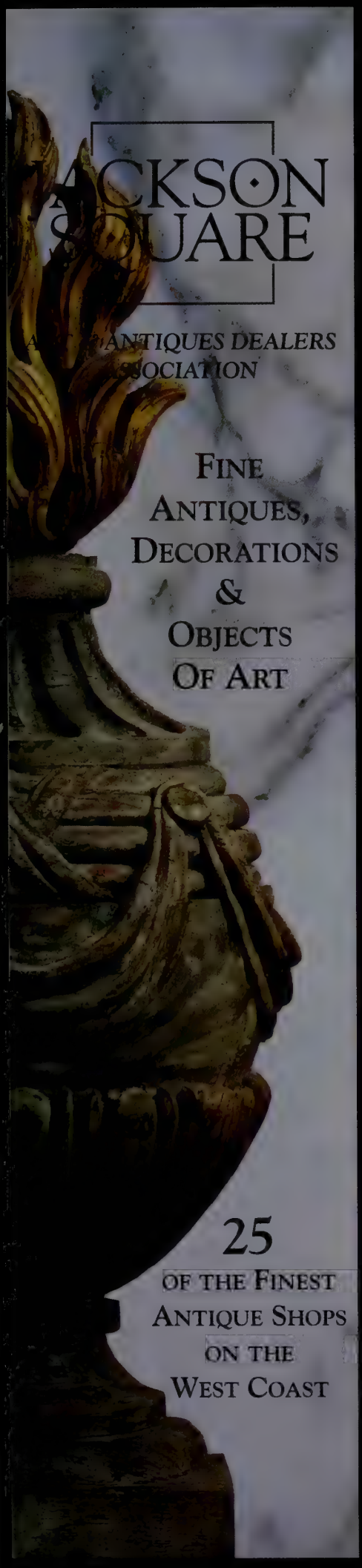
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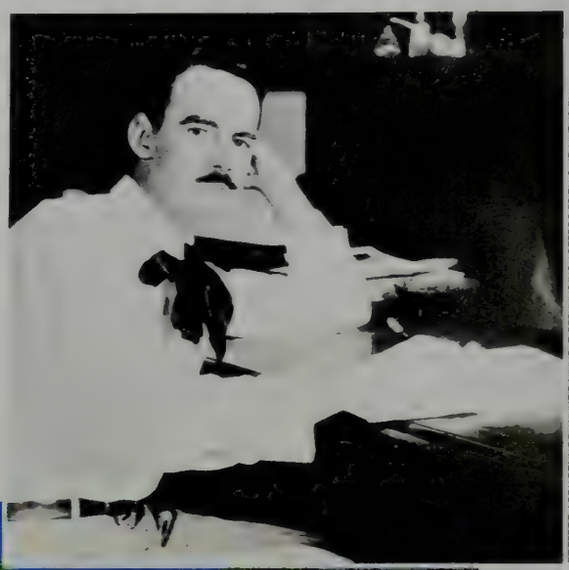
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RESTORING THE PLAYWRIGHT'S CHILDHOOD HOME IN CONNECTICUT

By Barbara Gelb



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When Eugene O'Neill (right, at his desk in about 1914) wrote *Long Day's Journey into Night* and *Ah, Wilderness!*, he patterned their settings on Monte Cristo Cottage, the house in New London, Connecticut, where he and his family spent summers from 1885 to 1921.



PHOTOGRAPHY BILLY CUNNINGHAM

ABOVE: Following O'Neill's detailed stage descriptions, a team of curators is in the process of restoring the Victorian cottage to the way it looked during his time there. Though the playwright spent much of his youth in boarding schools or touring with his actor father, New London and the cottage retained a powerful hold on his imagination.

In a rare family snapshot taken in 1900, a not quite twelve-year-old Eugene O'Neill—who grew up to be his country's only Nobel Prize–winning dramatist—is seated in a rocking chair on the porch of Monte Cristo Cottage, his family's summer residence in New London, Connecticut. Eugene, on vacation from his Catholic boarding school, seems oblivious to the camera; his chin on his chest, he is, as usual, immersed in a book. His twenty-two-year-old brother, Jamie, about to follow in his father's footsteps as an actor, flaunts a jaunty straw boater and a cocky stare. And their father, James O'Neill, a nationally revered matinee idol, still handsome at fifty-four, wears a benevolent half smile.

Only Ella O'Neill, James's wife and the mother of the boys, is missing. Perhaps this was simply because she was camera shy; but possibly it was because she was away at a sanatorium undergoing one of her periodic cures for the morphine habit that had afflicted her since Eugene's birth.

The cottage, at 325 Pequot Avenue, was set on two lots overlooking the Thames River, which leads into Long Island Sound. It was a typical 1840s Connecticut farmhouse, to which James O'Neill had joined an abandoned one-room schoolhouse of a somewhat earlier date. They named the cottage for James's most popular role, as the swashbuckling Edmond Dantès in *The Count of Monte Cristo*, and it was to be the only permanent home that Eugene O'Neill would know during his wandering youth.

James O'Neill's career compelled him to tour relentlessly, and each theater season, accompanied by his wife, he zigzagged across the country. As

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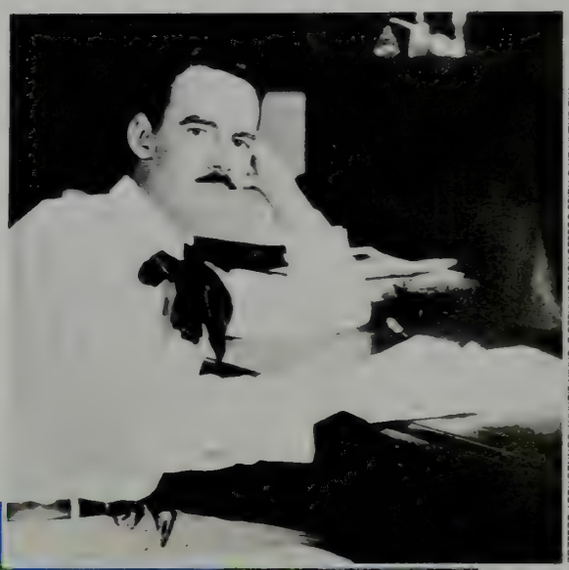
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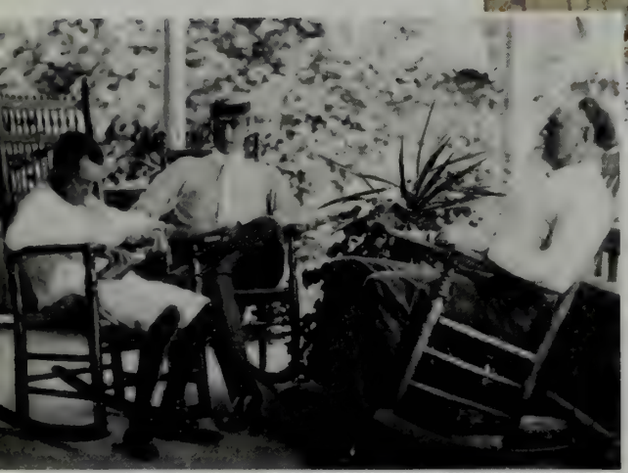


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RESTORING THE PLAYWRIGHT'S CHILDHOOD HOME IN CONNECTICUT

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ABOVE: In the entrance hall, newspaper clippings join photographs of O'Neill from 1936, the year he won the Nobel Prize for literature. LEFT: An 11-year-old Eugene O'Neill sits on the porch with his brother, Jamie, and their father, James, whose success in the title role of *The Count of Monte Cristo* inspired the cottage's name.

young children, Jamie and Eugene traveled with their parents in clattering day coaches from one dingy small-town hotel to the next. When James was offered a New York engagement he would install his family in a residential hotel, such as the Barrett House on Broadway and Forty-third Street, where Eugene was born on October 16, 1888. The hotel doctor had prescribed morphine for Ella's postnatal pain, and she did not spare Eugene the knowledge that she blamed her subsequent drug addiction on his birth.

Most likely because of his early rootlessness, Eugene O'Neill retained a deep nostalgia for his birthplace long after the hotel had been torn down. But no place exerted so potent an impact on his life and art as the New London of his youth.

When the O'Neills bought the cottage in 1884, it had seemed the ideal summer base for recovering from James's exhausting months on the road and for providing the family roots that he and Ella craved. But the cottage ultimately became less a haven of togetherness than a pressure chamber in which the family members fed on one another's neuroses. Eugene O'Neill made this painfully clear in his profoundly tragic autobiographical play *Long Day's Journey into Night* (performed and published posthumously in 1956), in which James and Mary Tyrone and their two sons ceaselessly confront and forgive each other.

Once described in the *New London Day* as "quaint, picturesque, but old-fashioned and plain," Monte Cristo Cottage was emblematic of James



LEFT: Eastlake revival, early Grand Rapids and Edwardian pieces from 1885–90 furnish the front parlor. In *Long Day's Journey*, O'Neill noted that it had the "formally arranged, set appearance of a room rarely occupied."

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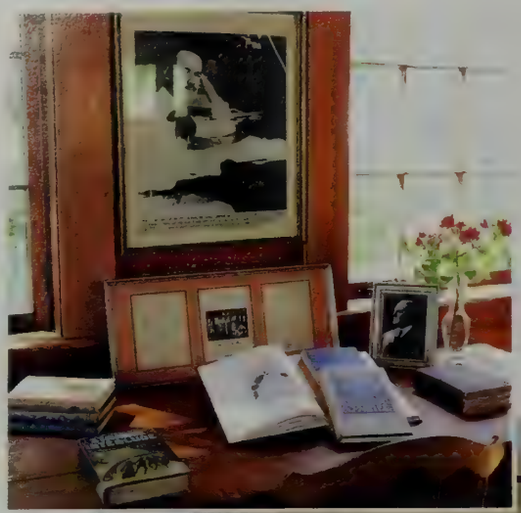
RESTORING THE PLAYWRIGHT'S CHILDHOOD HOME IN CONNECTICUT

continued from page 98

O'Neill's compulsion to live frugally. He took it stoically when Ella, who had fleeting pretensions to elegance, complained that the house was ill constructed, haphazardly furnished and cheaply maintained. Nevertheless, it was robust enough to withstand decades of seafront weather and neglect.

In 1910 Eugene O'Neill temporarily left Monte Cristo Cottage to satisfy a yearning for the sea that was awakened by Joseph Conrad and Jack London and reinforced by his fascination with the clipper ships anchored in New London's harbor. For two years he alternated as a sailor and a drunken vagrant, until a halfhearted suicide attempt in a New York waterfront dive jolted him to his senses. His adventures inspired his early one-act sea plays, including *The Long Voyage Home*, as well as the later *Anna Christie* and one of his final masterpieces, *The Iceman Cometh*.

A twenty-three-year-old Eugene O'Neill returned to his summer home in 1912 to try a stint as a reporter for the *New London Telegraph*. "My father was worried about me," he once reminisced. "He didn't know how to handle me . . . he only wanted me to



LEFT: *Desire Under the Elms, Strange Interlude* and other O'Neill works are on the desk. *Long Day's Journey*, he observed, was a "play of old sorrow, written in tears and blood . . . with deep pity and understanding and forgiveness for *all* the four haunted Tyrones." Published posthumously, it was a revealing portrayal of his own family.





ABOVE: Having carefully researched how middle-class New Londoners of the period furnished their houses, curator Sally Pavetti and associate curator Lois McDonald acquired such pieces as the 1884 piano in the front parlor.

LEFT: In the stage directions for *Long Day's Journey into Night*, Eugene O'Neill describes the Tyrone living room and its "round table with a green shaded reading lamp." The hardwood floor, he noted, was "nearly covered by a rug, inoffensive in design and color." Platform rocking chairs are 19th century.

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RESTORING THE PLAYWRIGHT'S CHILDHOOD HOME IN CONNECTICUT

continued from page 100

settle down and make a living. He often used to think I was just crazy."

O'Neill's job was cut short, however, when he became ill that October. Bedridden, he began writing snatches of dialogue for plays. He showed his work to his nurse, who later remembered him as "a brilliant boy, but a little warped."

His illness was diagnosed as tuberculosis. But rather than auguring the end of a young and wasted life, as is implied in *Long Day's Journey*, his illness and his nearly six-month stay in a Connecticut sanatorium resulted in the start of his playwriting career. Indeed, in emphatic contradiction of the play's pessimistic ending, O'Neill came home to New London to recuperate and write his first plays.

Eugene O'Neill spent little time in New London after 1917 when, at the age of twenty-nine, he began supporting himself as a playwright. James O'Neill died in 1920, which happened to be the year of Eugene's first Broadway production, *Beyond the Horizon*, and Ella ordered the cottage put up for auction. Nobody bought it. Ella O'Neill, who had been free from her addiction to morphine for the final eight years of her life, died two years after her husband. By then Jamie was dying of alcoholism and Eugene was married and living in Provincetown, Massachusetts. The local bank that administered James's estate rented out the property until 1928, when it was mysteriously abandoned for the next nine years. Amazingly, neither the cottage nor the grounds were ever vandalized in all the time the house stood empty. It was finally purchased in 1937 by a railroad man named Lawrence White, who lived there until his death nearly forty years later. That was when the Eugene O'Neill Theater Center in neighboring Waterford took possession of the cottage—by then a Registered National Landmark—and made plans to restore it and turn it into a museum.

Today, Monte Cristo Cottage, its restoration 90 percent completed, is a fixture in New London. The cottage is of historic significance not only because Eugene O'Neill spent the summers of his childhood and youth there but because he chose it as the setting for two of his most heralded plays: *Long Day's Journey into Night* and the 1933 *Ah, Wilderness!*, his only comedy. *Ah, Wilderness!*, the playwright once said, was a nostalgic dream of what he wished his adolescence might have been. "The truth is, I *had* no youth," he declared.

In attempting to restore the cottage to the way it looked when the family was in residence, curator Sally Thomas Pavetti and her associate, Lois Erickson McDonald, took as their "blueprint" Eugene O'Neill's stage setting for the house in *Long Day's Journey*, which takes place in the "living room of James Tyrone's summer home on a morning in August, 1912." Also helpful was the almost identical scene he had specified for *Ah, Wilderness!*

In *Long Day's Journey*, O'Neill's setting focuses in faithful detail on the interior contours and furnishings of the living room and front parlor,

> O'Neill came home to New London to write his first plays.

down to the titles of the well-worn books in the two bookcases. But he describes, too, a "porch which extends halfway around the house," a vista (from the living room windows) of "the front lawn to the harbor and the avenue that runs along the water front" and a view of "the grounds in back of the house."

The curators also had access to a minute but precise drawing of the first-floor rooms of the house, labeled, in O'Neill's unmistakable hand, "Long Day's Journey into Night." Indicating the placement of doorways, windows

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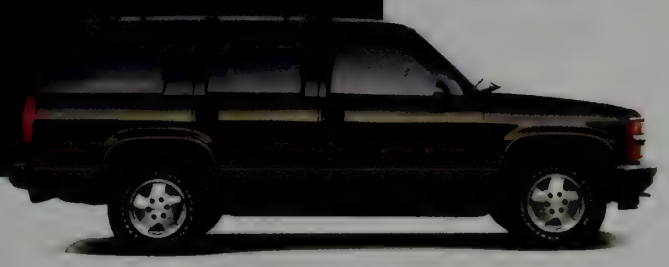
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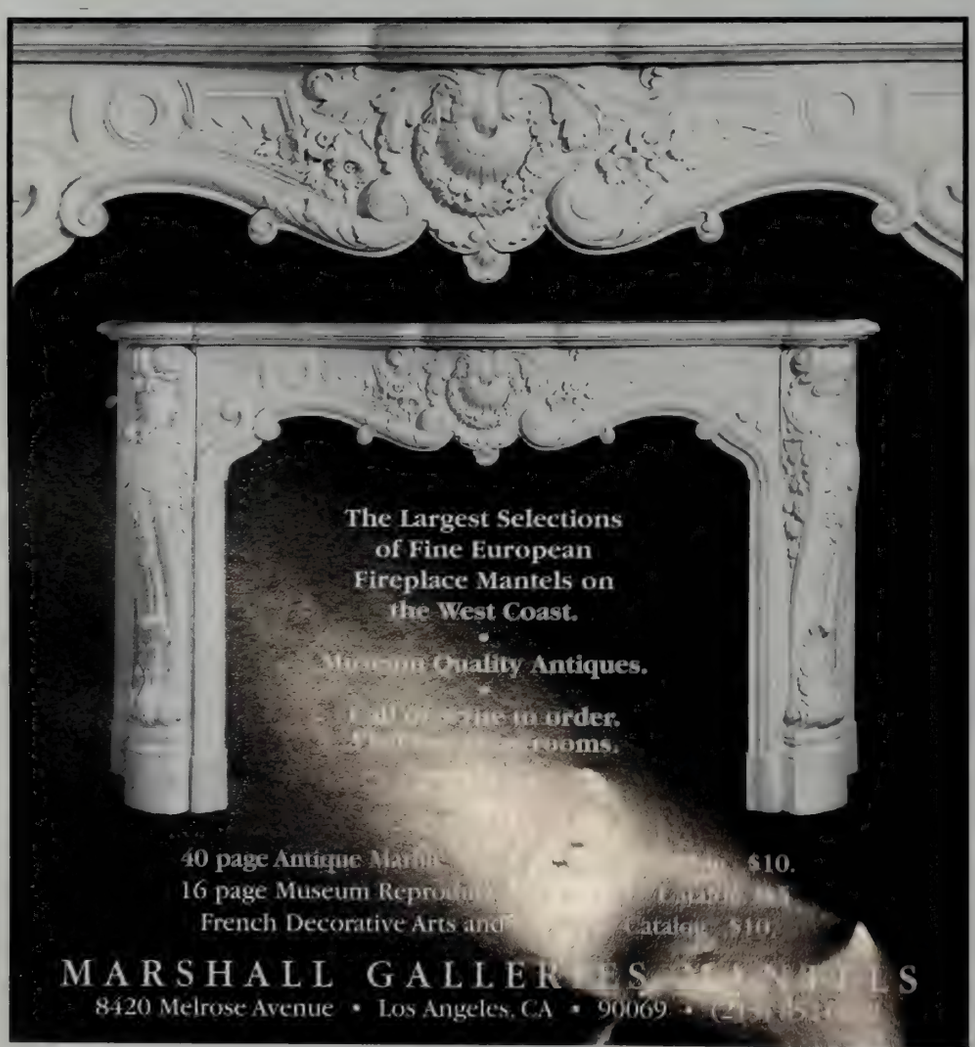
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EUGENE O'NEILL
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and furniture, it was the sort of plan O'Neill frequently drew for himself while working on a play.

Pavetti and McDonald could not, however, rely exclusively on such stage notations as "a round table with a green shaded reading lamp"—what might a typical table and lamp in a middle-class home have looked like more than eighty years ago? To search out authentic duplicates of these and other furnishings, they enlisted the aid of a battery of experts, among them the late Dr. Edgar de N. Mayhew, director of the Lyman Allyn Museum in New London, and Neil Bruce Eustace, an antiques authority in Stonington, Connecticut.

It was Mayhew who discovered that a built-in bookcase in the front parlor was not part of James O'Neill's original remodeling but was of a considerably later period. (James kept his books in glass-fronted cabinets in the living room.) The curators had the inauthentic bookcase removed and discovered a light switch that had been concealed behind it—the very switch, Pavetti believes, that Eugene O'Neill describes being turned on by Mary Tyrone in the last act of *Long Day's Journey*. "It was wonderful to see the play come to life," she says.

Still, some aspects of the restoration required compromise. The faded swatches of the original wallpaper installed by James O'Neill in the upstairs hall and in the front parlor could not be duplicated, so the curators called in wallpaper historian Frank Racette, of Putnam, Connecticut, who found a paper similar in color and pattern to the original.

The restoration team has had better luck in replicating the planting that probably existed during the O'Neills' years at the cottage. What Sally Pavetti refers to as "the landscaping taste of the mid- to late 1880s" has been reproduced by local landscape historian Sheila Wertheimer, who planted blue hydrangeas, hostas, bleeding hearts and summer garden phlox. To the chagrin of his family, James O'Neill

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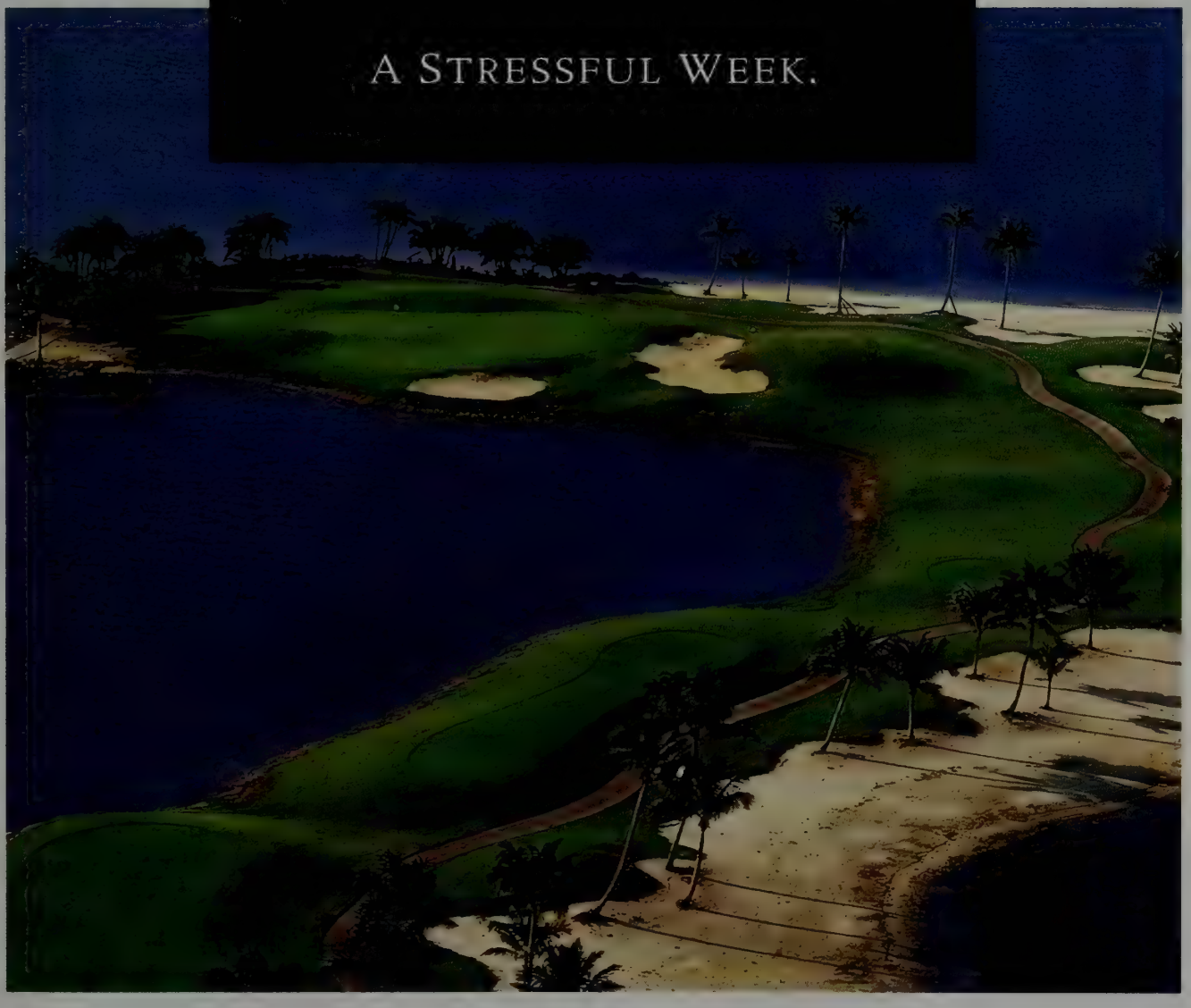
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EUGENE O'NEILL
continued from page 106

had done much of his own gardening, presumably to save money.

Eugene, acutely aware of his father's pathological miserliness, came to understand its origin in the potato famine that had forced the O'Neill family to desert Ireland. It was this childhood trauma that had instilled in James a terror of the poorhouse and caused him to leave unfulfilled his early promise as a gifted Shakespearean actor. Because of the extraordinary acclaim he received for *The Count of Monte Cristo*, he found himself trapped in the character, for when he performed in anything else, his audiences fell away. After his father's death Eugene O'Neill wrote to a friend, "My father died broken, unhappy, intensely bitter, feeling that life was 'a damned hard billet to chew.' " James's dying words, the playwright recalled, were "written indelibly—seared on my brain—a warning from the Beyond to remain true to the best that is in me though the heavens fall."

Some twenty years after Eugene O'Neill's death in 1953, George C. White, who had grown up in Waterford and had gone on to establish the Eugene O'Neill Theater Center, achieved his dream of owning the house where O'Neill had spent his summers. When the cottage was designated a national landmark, George White, fearful that it might somehow slip away from him, mustered the courage to propose buying it from Lawrence White (who was no relation), with the understanding that he could continue to live in it, which he did, until his death a short time later.

George White's chief objective is to maintain Monte Cristo Cottage not as "a museum of dusty relics," he says, but as "a living tribute to Eugene O'Neill," a place where scholars can actually live for brief periods, while basking in O'Neill's aura. □

Monte Cristo Cottage is open Memorial Day to Labor Day. For more information, contact the Eugene O'Neill Theater Center at 203/443-5378.





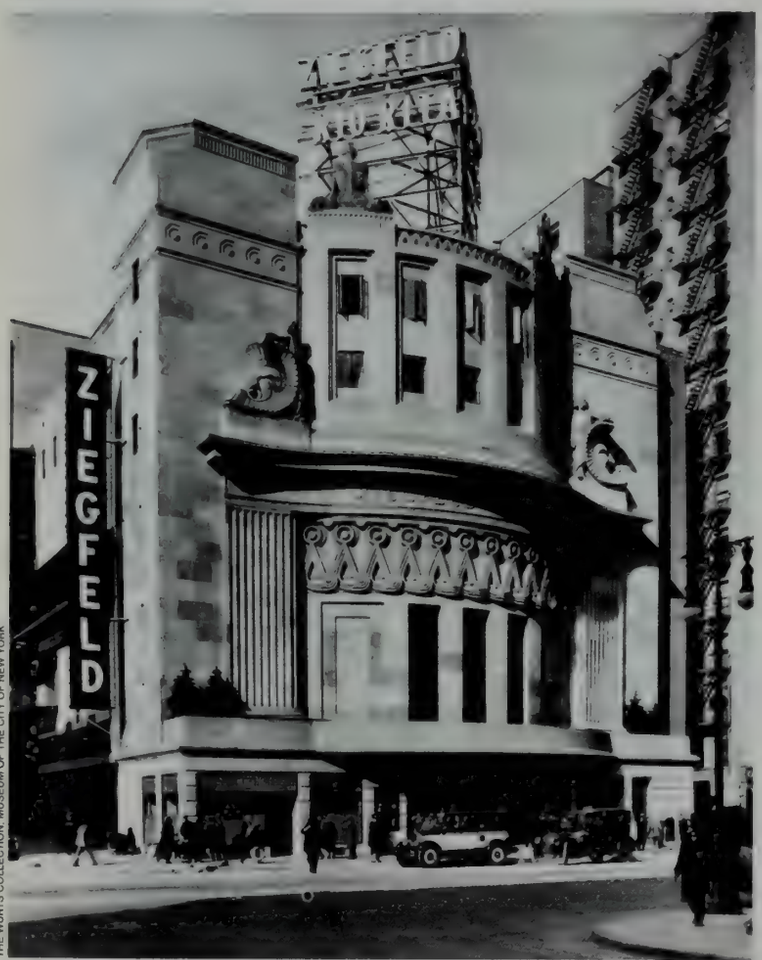
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SET DESIGN: JOSEPH URBAN

VIENNA'S APOSTLE OF THE "NEW STAGECRAFT" ON BROADWAY

By Robert Reed Cole



THE WURTS COLLECTION, MUSEUM OF THE CITY OF NEW YORK

Joseph Urban first appeared on Broadway in 1914 and until his death in 1933 created some of the most astonishingly beautiful stage settings ever seen in New York. Although successful in many fields, including architecture, illustration, film and interior design, he is best known today for his work at the Metropolitan Opera and for the Ziegfeld Follies. Urban's statement about the theater he designed for Flo Ziegfeld in 1926 reveals much about his views of Broadway and that singular American institution he helped create, the modern musical comedy: "It is intended to be a representative home for the most successful form of theatrical production in the busiest and gayest city in the world—a place where people coming out of crowded hours and through crowded streets, may find life carefree, bright and leisured."

From Urban's early days as an architect in Vienna, where

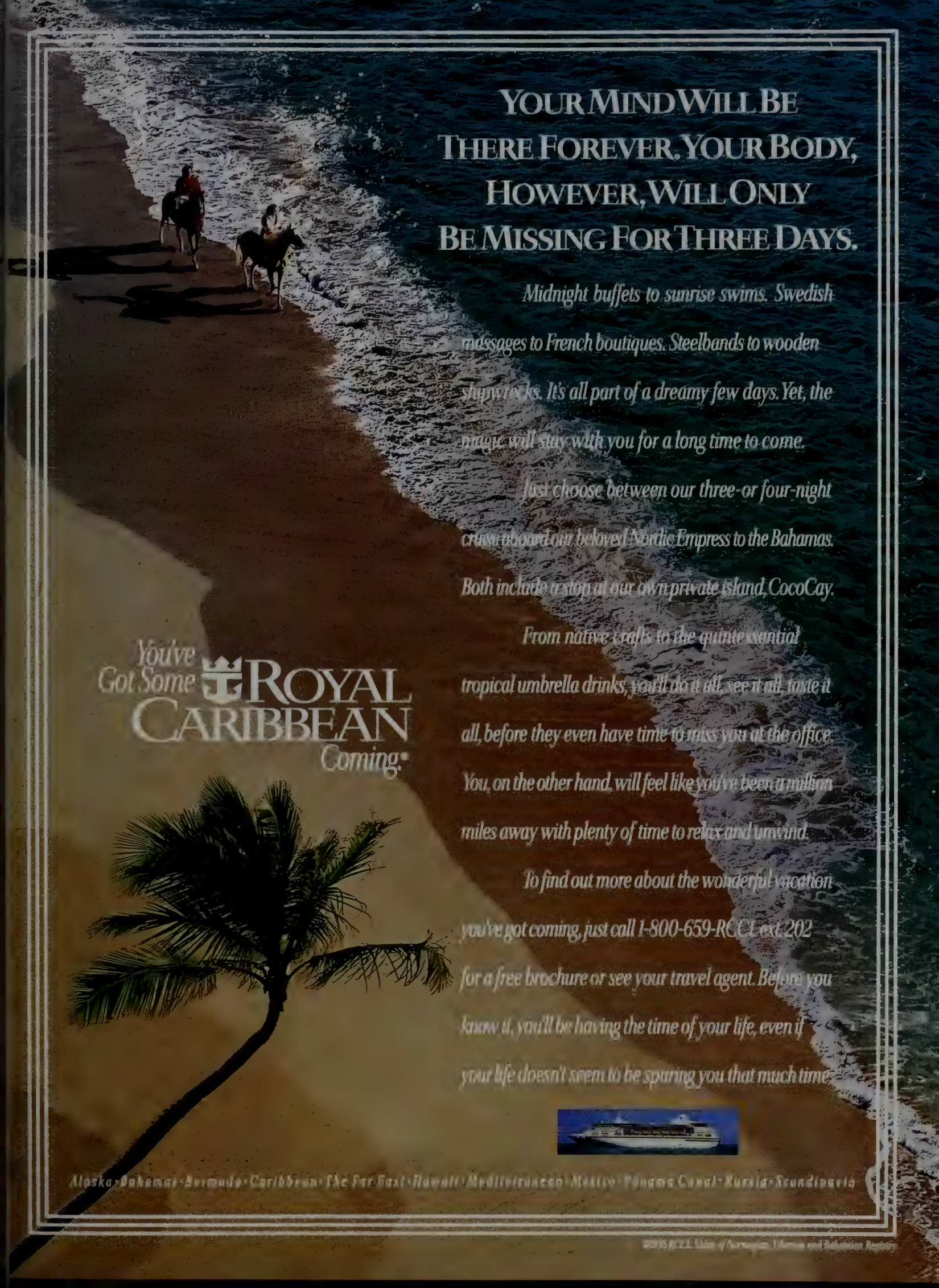
continued on page 115

LEFT: The Ziegfeld Theatre, Joseph Urban's 1926 masterpiece on 6th Avenue and 54th Street, "brought the simmering energy of the Baroque to monumental classicism," Paul Goldberger has written. Urban intended his design to "express in every detail . . . a modern playhouse for modern musical shows."

BELOW: Urban's first set for the Ziegfeld Follies, for which he created stage designs from 1915 to 1932, displayed vestiges of the Jugendstil, which dominated his early Viennese work. "It was through the Follies that his introduction of modern stagecraft became known to audiences," says Urban's daughter Gretl.



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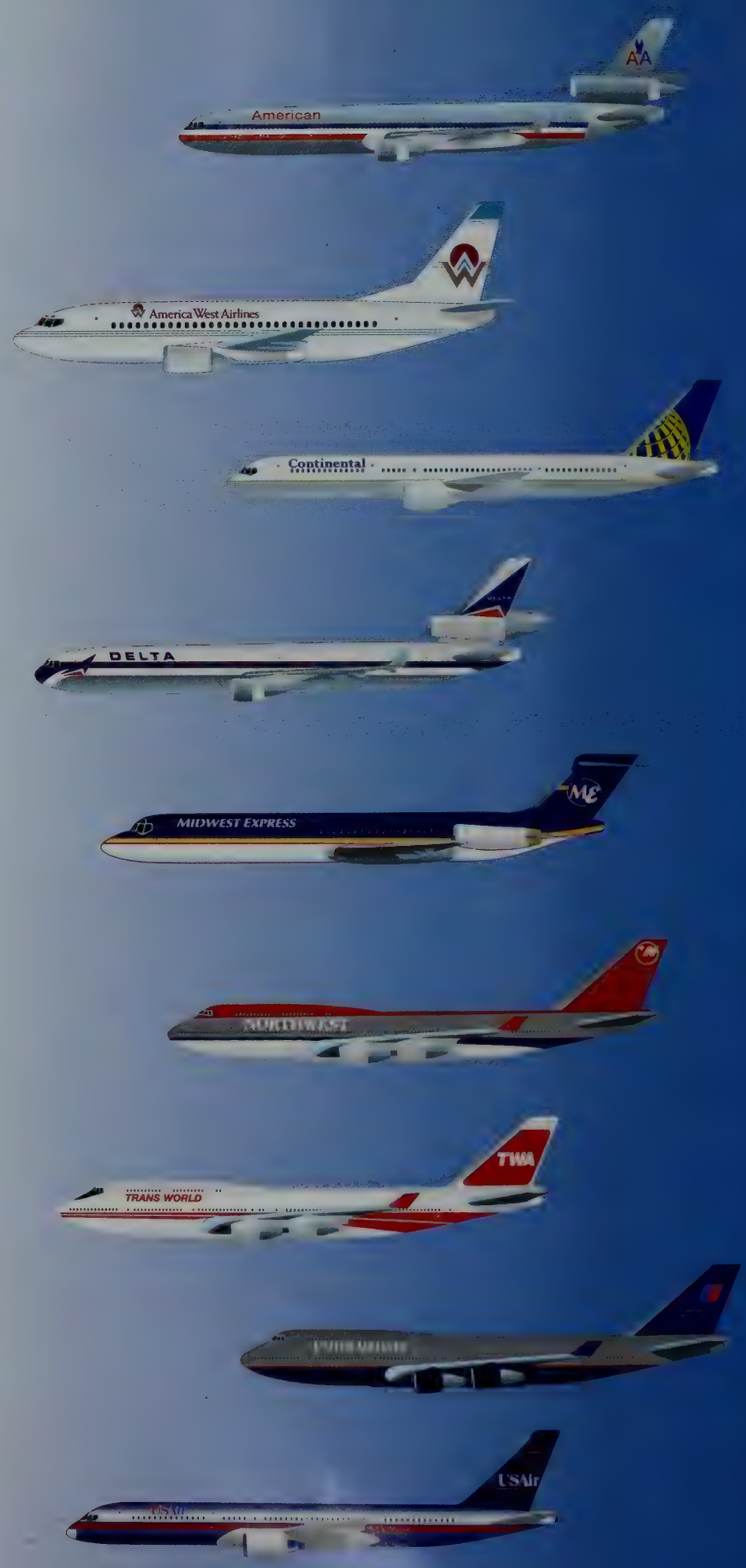
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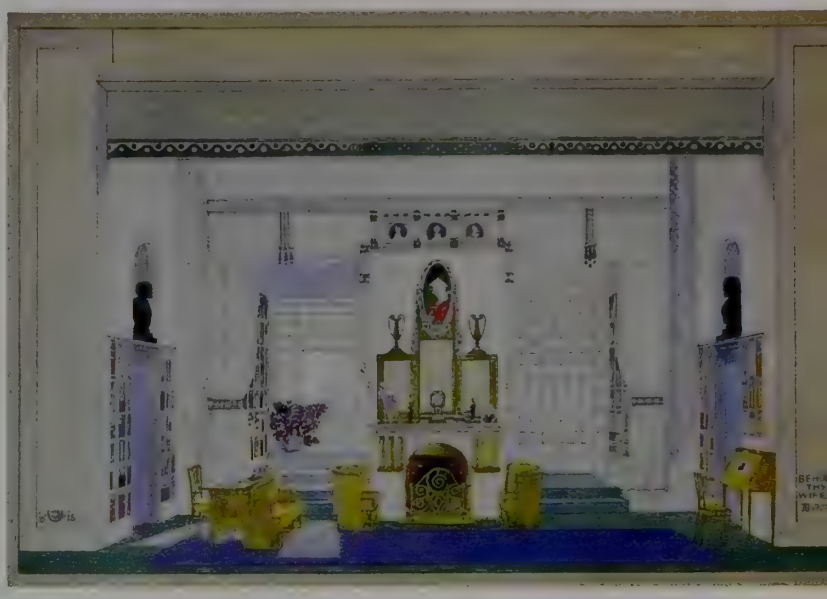
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VIENNA'S APOSTLE OF THE "NEW STAGECRAFT" ON BROADWAY

continued from page 112

he was born in 1872, his own life could well be described as "carefree, bright and leisured." He was a man of Continental charm and manners, puckish good humor, great generosity and enormous appetites. Applying the three hallmarks of all his work—color, light and simplicity—he dedicated himself to his life's goal of creating joy by creating beauty.

In the fall of 1911 Urban left Vienna for Boston to become the general stage manager of Henry Russell's Boston Opera. A music director was in charge of the orchestra and singers, but Urban was responsible for everything else, including scenery, costumes, lighting, props and the direction of the cast. With scene painters from Vienna and a studio specially built for him, Urban brought what was known as the "new stagecraft" to America.



RIGHT: Urban created lush interior scenery by placing bright accent pieces at intervals in uncluttered settings. Variations of the chairs flanking the Art Nouveau fire screen in a setting from *Behold Thy Wife* (1915) were made for the New York chapter of the Wiener Werkstätte, which Urban opened in 1922.



ABOVE: In the "new stagecraft" Urban initiated on Broadway, scenery was tailored to the theater environment for the first time. Urban was known for his ability to juxtapose unusual colors under theatrical lighting, as in a setting for *The Rose of China* (1919).

It is difficult today to appreciate just what Urban achieved in Boston and later on Broadway, because some eighty years after their introduction, his innovations have become standard practice. When Urban came to Broadway, a stage setting had long been little more than a large painting on canvas with a white light thrown on it. Shadows were painted in and bore no relation to the actual source of light, perspectives were likely to be distorted, and if the canvas was not properly hung or secured, it would flap and wrinkle. Rather than adding to the dramatic effect of the

With scene painters from Vienna, Urban brought what was known as the "new stagecraft" to America.

continued on page 118

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VIENNA'S APOSTLE OF THE "NEW STAGECRAFT" ON BROADWAY

continued from page 115







In the mid-1920s Urban completely redesigned a Victorian-style house he bought in Yonkers, New York. TOP: Urban and his second wife, Mary, sit with their English sheepdogs in the garden of their Yonkers house. ABOVE: A section of the living room.

ABOVE: Except for the pieces he purchased from his Wiener Werkstätte colleagues, Urban designed all of the furniture, rugs, draperies and wall hangings for the Yonkers house. He turned the back of a sofa in the living room into a bookcase.



play or opera, early stage design often detracted from it.

The new stagecraft made stage design and scene painting separate creative activities from easel and commercial painting. Settings were now intended to be viewed in a specific location, a theater, with specially created lighting, and the purpose of stage design was to support the mood and atmosphere of the particular play or opera. In contrast with the extreme realism of the great Broadway producer and playwright David Belasco, the new stagecraft was suggestive and impressionistic.

In his review of the 1917 musical *The Riviera Girl*, a critic for *The New York Times*, John Corbin, noted that no attempt was made to depict the Mediterranean "nor any detail of

In 1925 Urban used his earnings from a five-year stint designing Hollywood film sets to restart his architecture practice in New York and Palm Beach. LEFT: A painting by Austrian Expressionist Egon Schiele hangs in Urban's New York office.

continued on page 120

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VIENNA'S APOSTLE OF THE "NEW STAGECRAFT" ON BROADWAY

continued from page 118

villa or of foliage, of ledge or shore." Instead, there was only the sky, a sky "without cloud or star," he wrote. "But the coloring, the lighting of this sky has exhausted the resources of the modern theatre. It is a deep and magic blue; velvety in texture, yet suggesting limitless regions of heaven." This shade of blue later became known as Urban blue.

Corbin described the broad and harmonious architectural details of the foreground as "monumental in line and spacing, richly simple in color . . . They strike a note of beauty, stimulate the imagination in full accord with the mood of the composer."

Broadway first saw Urban's settings on November 28, 1914, when Edward ("Ned") Sheldon's *Garden of Paradise*, an adaptation of Hans Christian Andersen's *Little Mermaid*, opened at the Park Theatre. Although Urban's lavish undersea settings and costumes were praised by the critics, the play was not a hit. It lasted only long enough for Ziegfeld to see Urban's work and realize he had found the designer he wanted for his Follies, and so began a collaboration that would last until Ziegfeld's death in 1932.

Garden of Paradise lasted only long enough for Ziegfeld to realize he had found the designer for his Follies.

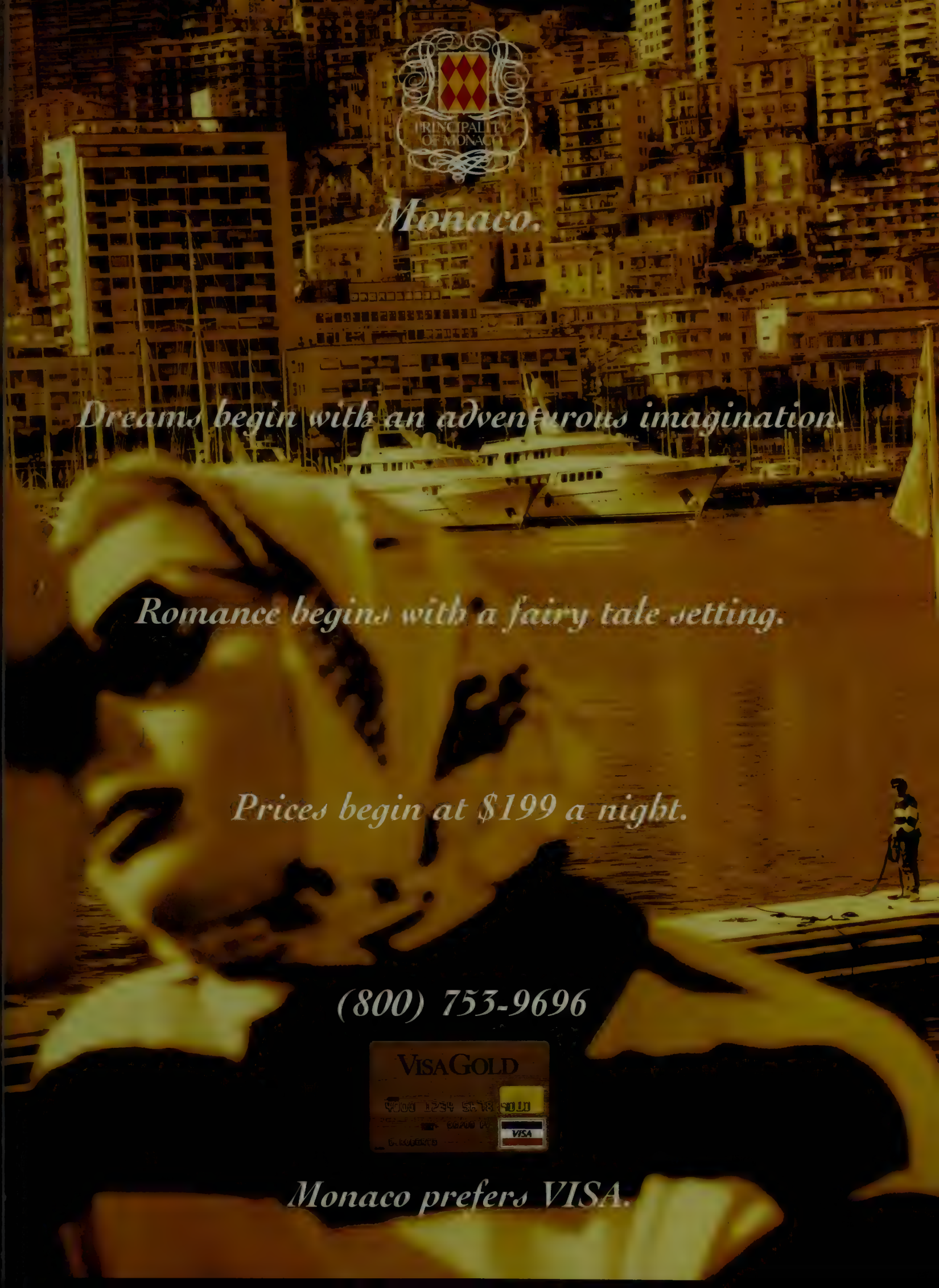
The Ziegfeld Follies first appeared in 1907 as light summer entertainment. Only after Urban joined Ziegfeld in 1915 did the yearly revues become the elegant, sophisticated icons that are mentioned in every social and cultural history of the 1920s. A 1919 review titled "The Urbanity of the Follies" explained the importance of Urban's contribution: "He made it possible for intelligent and fastidious people to go to a 'musical show' without receiving a gratuitous insult to the eye and taste. . . . Gazing at those glowing blues, the jade greens, those solidly constructed 'sets' the other night, one realized that the audience which had come for frivolous entertainment was quite unconsciously absorbing the beauties of color and light, line and mass."

The ever-superstitious Ziegfeld considered Urban his lucky star. Their collaboration was not limited to the Follies: Urban designed most of Ziegfeld's other productions, including Jerome Kern's *Sally* in 1920; *Kid Boots*, in which Eddie Cantor introduced "Dinah" in 1924; Sigmund Romberg and the Gershwins' *Rosalie* in 1927; and *Rio Rita* in 1927.

Rio Rita opened the theater that bore its producer's name—the Ziegfeld Theatre, designed by Urban, on Sixth Avenue and Fifty-fourth Street—a magnificent home for musicals that featured an elliptical auditorium and a gigantic decorative mural. Brooks Atkinson, the critic for the *Times*, reviewed the new theater: "It fits the type of entertainment Mr. Ziegfeld proposes to foster there like the proverbial glove. Indeed, it sets a standard. Mr. Ziegfeld must take care lest his productions on the stage prove inferior to the sweep of carnival beauty on the walls of his theatre."

Ziegfeld did live up to the standard of his theater, especially with his second production, *Show Boat*. This landmark in the development of the American musical theater went well beyond the usual boy-meets-girl themes, and the songs and dance numbers were an integral part of the story and advanced, rather than temporarily stopped, the action. Jerome Kern's masterpiece was revived last season on Broadway in a spectacu-

continued on page 122


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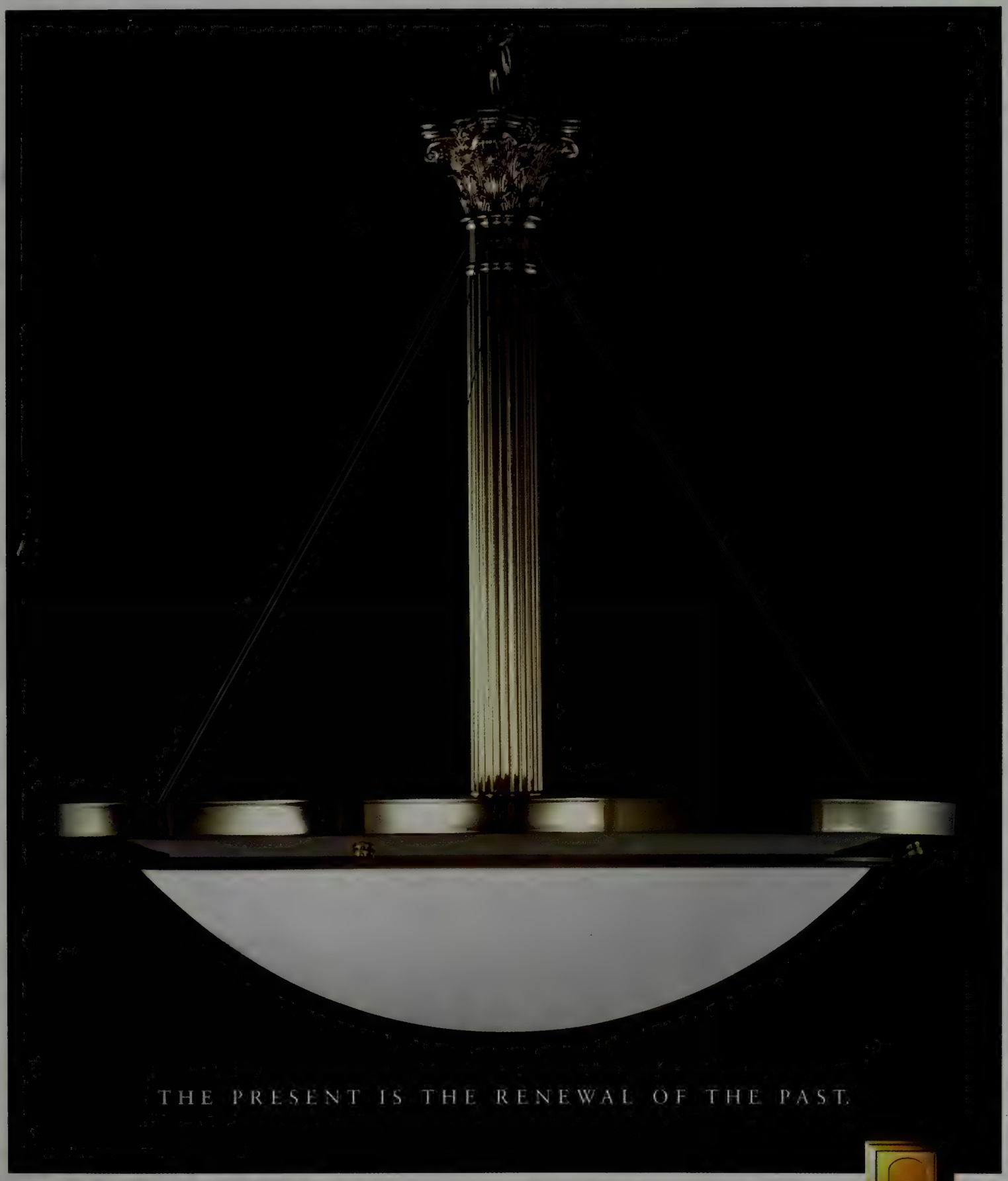
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VIENNA'S APOSTLE OF THE "NEW STAGECRAFT" ON BROADWAY

continued from page 120

lar new production by Harold Prince.

Urban was a man of many talents, and the volume and consistent quality of work he produced, in addition to his stage settings, are truly staggering. He made his debut as chief designer at the Metropolitan Opera on November 17, 1917, with Gounod's *Faust* and was the first stage designer to have his name printed in the program. From 1917 until 1933 Urban designed more than fifty new productions for the Met. Not only did he design the productions and direct the all-important light rehearsals, but scene painters and carpenters in his Yonkers studio actually built all his stage settings. Urban always had a special fondness for the Met and considered his productions there among his greatest achievements.

In 1920 William Randolph Hearst hired Urban as the stage designer for his Cosmopolitan Pictures in order to provide lavish settings for Hearst's protégée and mistress, the former Ziegfeld Girl Marion Davies. The film studio was in upper Manhattan, so Urban could continue his work for Ziegfeld and the Met while creating epic films for Davies. Hearst bought the Park Theatre, where Urban made his Broadway debut, and gave him his first architectural assignment in New York. Urban redesigned the theater, renamed the Cosmopolitan, for the 1923 premiere of the film *Little Old New York*.

Thanks to the tremendous salary he received from Hearst, Urban was able to resume his architectural career in 1925 while he continued working at the Met and on Broadway. He promptly began a practice in Palm Beach, where he left such landmarks as the Bath and Tennis Club and Marjorie Merriweather Post's Mar-a-Lago. In New York he redesigned the elegant Central Park Casino, a favorite hideaway of Mayor Jimmy Walker; Hearst's International Magazine Building, which still stands on Eighth Avenue and Fifty-seventh Street; and his surviving masterpiece, the New School building on West Twelfth Street.

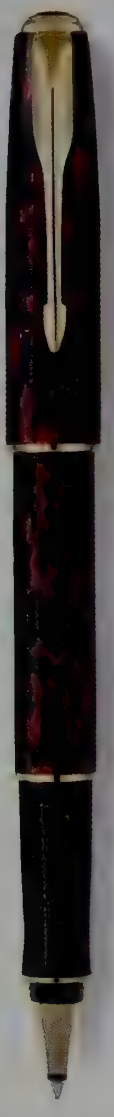
One would have expected Urban to design and build his own house once he was assured of success in New York City. For whatever reason, probably because he wanted to move in quickly, he bought a rambling Victorian in Yonkers. He installed picture windows to accommodate the view of the Hudson and the Palisades, and one room came to be known as the view room. Just as he had done in Vienna, Urban designed his own furniture, carpets, bias-cut draperies and wall hangings. Urban had purchased pieces from his former Wiener Werkstätte colleagues, who were literally starving to death after World War I, and he carefully placed them as accents in both his home and studio.

Urban wanted to be remembered as an architect, because architecture was his first love and because he knew his stage work was by nature ephemeral. Unfortunately, much of his architecture has proved to be as short-lived as his scenery. The Ziegfeld Theatre was demolished in 1966, but it has been appearing nightly on Broadway since February 2, 1992. Designer Robin Wagner re-created Urban's architectural masterpiece as a setting for the hit musical *Crazy for You*, a fitting if ironic tribute to the man who will always be identified with one of Broadway's ultimate symbols of wit, sophistication and elegance: the Ziegfeld Follies. □

From 1917 to 1933 Urban designed more than fifty new productions for the Met.

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By Larry Kramer

I'm a Cancer, and every fortune-teller I've ever been to has told me that if I want to be truly creative I should be living by the water. (One even said that if I wasn't living in such a place, at the very least I should put a glass of water on my desk. I did, of course. For years.) The biggest problem, the one no fortune-teller ever gave me good enough advice about, was that for most of my life not only couldn't I afford to live by the water, I couldn't even afford to live within miles of a habitable shoreline. Finally, with what I thought was little time left, but with enough saved money, I determined the time had come. I was going to own my first house before I died. Water it would be on, now or never. I had ignored sage advice and tempted fate too long by dryly living inland.

I called an old friend I hadn't seen in many years, architect-designer David Webster, whose Sagaponack house had the most perfect writer's study-with-a-water-view I'd ever seen. (He sold it to James Jones.) For as long as I can remember I've wanted such a retreat to finish the enormously long novel I've been writing (also, it often seems, for as long as I can remember).

David was beginning work on a department store in Zurich with Péter Marino and with at least another year to go. He'd work with me, he said, if I started slowly. I agreed, of course really being in a hurry.

From this "understanding" evolved our renewed friendship, our partnership in this house and his return to the United States. I'd been living in East Hampton, which was becoming, as the British say, too high rent (meaning not only too expensive but too full of people showing off how rich they are), as well as too crowded for someone who'd moved there years ago for solitude. When the first annual Hamptons International Film Festival reared its hydra-headed self, I figured I'd better get out before the second annual Hamptons International Film Festival.

But to where? I did what magazine articles on "How to Find the Perfect Country House" advise you to do when zeroing in on the unknown: I took a map and drew the



Of his quest for the ideal country house, Larry Kramer, author of the play *The Normal Heart* and the founder of ACT UP, observes with a laugh, "As I get older I find that I want to be farther and farther from civilization." BELOW: In Connecticut, Kramer and architect David Webster are reworking a post-and-beam house on a lake. RIGHT: Kramer, left, and Webster.



I took a map and drew the prescribed circle beyond which no New Yorker wants to live.

continued on page 126



fabrics wallpapers furniture tables lamps



THE NORMAL HEART AUTHOR'S LAKESIDE RETREAT
continued from page 124

prescribed circle around the one hundred miles beyond which no New Yorker wants to live. Upstate New York was a consideration, though cold (subzero should only be encountered as the refrigerator in the kitchen). No one I know lives in New Jersey or Pennsylvania. Connecticut? Connecticut seemed to be where I kept looking. I was born in Connecticut. Was it time to return to my roots? Did going back indicate some unconscious desire to come full circle, like the aging elephant returning to his birthspot for his final *plotz*?

Not one to be held prisoner to convention's nasty palaver, I continued to eye Connecticut on the map. An old Yale roommate in Lakeville recommended an excellent real estate agent. But there wasn't much water to live by. Wouldn't I settle for a historic Colonial on a brook?

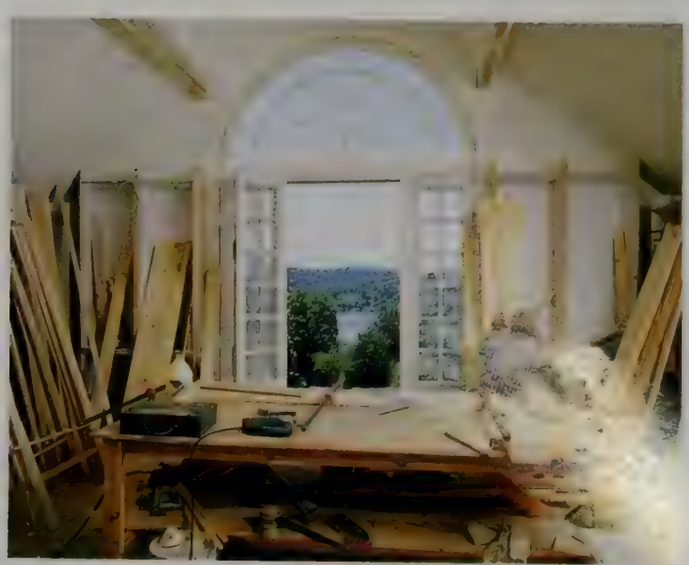
I refused to get discouraged. I began to see my quest as an increasing challenge. After all, I was looking for what would probably be my final manse. I called another friend, Anne Edwards, who lived a little south of Lakeville, in, of all things, the original home immortalized in the film *Mr.*



"We decided the house shouldn't be one of those shingled monsters," says Webster. "It's Larry's fantasy—his desire to live on water." LEFT: The east façade reflects the structure's rambling quality. A porch will be added to Kramer's library, at left, below which is Webster's office. BELOW: "The view is what sold the place," says Kramer. BELOW LEFT: The library is a new space, with French doors salvaged from the original house and an arched window by Webster.



When I was young we used to apply a sarcastic rule of thumb describing life's sojourn: First, when you had energy, no money and a body you weren't too ashamed to bare, Fire Island; then, when you'd made a few bucks, could afford both the car to get to the house and the flowers to tend around it, in your baggy jeans and blousy shirt because you'd grown a little yourself, the Hamptons; then, when even East Hampton became too much of a show, that final resting place—Connecticut. Was I ready for *that*?



Blandings Builds His Dream House (see *Architectural Digest*, June 1991). I considered the fact that Anne lived in such a symbolic residence and that other old friends, Norman Panama and Melvin Frank, had written the screenplay good omens. I immediately called the broker she suggested. ("She's *very* expensive, but she's the best we have.") The woman took one look at me, showed me a few million-dollar jobs, and, though she was very impressed that I was writing a screenplay of my play *The Normal Heart* for Barbra Streisand, she turned me over to one of her associates.

I guided the chap down from the economic peaks his boss had trained him to scale, and finally, when I said I simply would not look at one more total wreck "nestled in the woods" (translation: You're not on a public road, so when it

continued on page 128

General Motors.

"We've got three trucks and 300 bison, and we've never had a single traffic jam."



People and nature can live in harmony, according to John Sawhill, President of The Nature Conservancy. For instance, bison at the Conservancy's Tallgrass Prairie Preserve in Oklahoma share miles of pristine grassland with tourists and scientists. To protect and preserve the land, The Nature Conservancy gets corporations, landowners and private citizens to work together to help. The goal: safeguarding the environment without destroying jobs or businesses. That's a goal General Motors shares. So we're supplying funds, talent and even the GMC Trucks used to maintain Tallgrass. John says, "The Conservancy gets results you can walk around on." And the results are truly spectacular.

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MR. KRAMER BUILDS HIS DREAM HOUSE

THE NORMAL HEART AUTHOR'S LAKESIDE RETREAT

continued from page 126

snows be prepared to spend a few hundred bucks to get yourself plowed out), I put my foot down: "I said I wanted water." "Larry, there simply isn't much available on the water in your price range." Ah, those last two words, which every seeker of residence learns to respond to as if someone has moved away because of your appalling body odor. "I only have one thing, and you're going to hate it."

I hated it.

I hated it the first time I saw it and I hated it the second time I saw it and I hated it the third time I saw it and I hated it the fourth time I saw it.

The only thing was, it sat at the top of a hill overlooking a gorgeous lake, and the whole (what used to be called) gestalt was about as spectacular as I had ever experienced.

Enter David Webster.

David, who as I said was living in Zurich, would request long-distance briefings on every house I'd seen. When he noted that over the weeks I had seen one house four times, he traveled to see it when he returned.

He made me remain outdoors while he went inside. "It" was a 1976 post-and-beam barn kit, one of those hideous ersatz things bought through the mail and put together by the numbers. I sat on the lawn and looked out at the lake. David, observing me from inside, knew I was in heaven looking at the view.

Twenty minutes later he emerged. "It will be okay. I know what to do," he said.

So began the transformation. And, in the process, our partnership. David the architect of Act One is now David the interior designer of Act Two, and he has a few more numbers to perform before the opening-night curtain goes up.

Before I end, one other omen from Mr. Blandings: Every time I'd seen the movie one incident seemed to speak to me. The well. Cary Grant and Myrna Loy's house needed a well. An old-salt New Englander, Mr. Tesander, has started to drill. And drill and drill and drill and drill. At $4.50 a foot. They are approaching China ("It's there all right. You just got to be patient") when a younger guy comes to dynamite loose a boulder stuck in the earth ten yards away. You guessed it: Water gushes mightily from the earth. At some six feet, Cary and Myrna could have had their well.

Well, Dave and I are down to five hundred feet. At $20 a foot. (Mr. Straiton, our local dowser, says it's down there.)

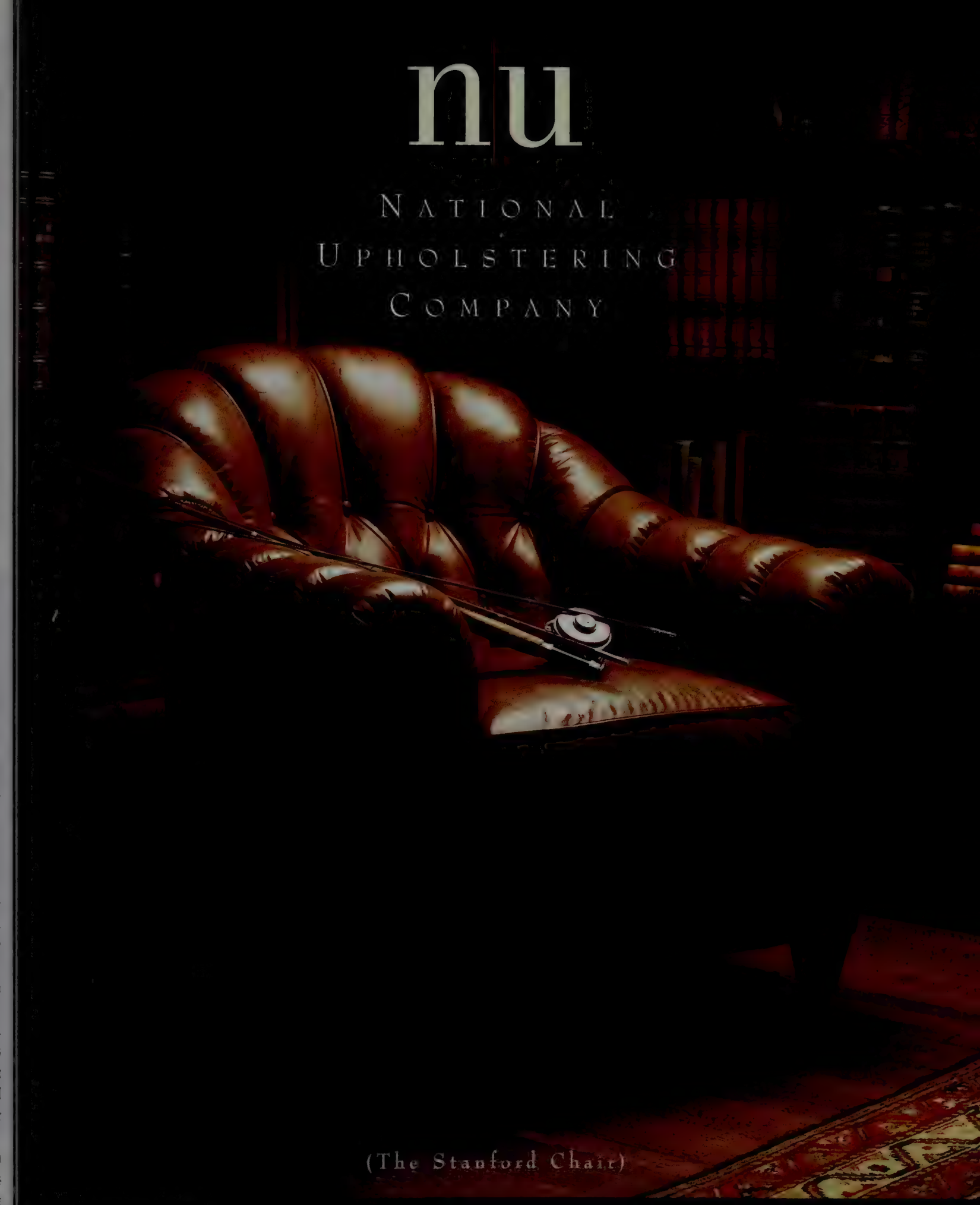
Yes, Cary and Myrna spent more than they could afford. As have David and Larry. And of course it always takes much longer than you'd *ever* anticipated to spend that first night in the new bed under the new roof. And deep inside I worry that perhaps we should have saved our money for emergencies and the future.

But maybe there are some things you should buy with your heart and not your head. Maybe those are the things that really count. I can't remember if this is a line from the movie. If it wasn't, it should have been. What's a dream house without a happy ending?

Oh, yes. We hit water. A veritable gusher! □

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AD ELECTRONICA

BROADWAY PLUGS INTO THE COMPUTER AGE

By Nicholas von Hoffman



JOAN MARCUS

A wall of 32 projection cubes displays computer-generated three-dimensional backdrops and allows for instant scene changes in *How to Succeed in Business Without Really Trying*. "The consumer is getting more and more visually sophisticated," says Linda Batwin of Batwin + Robin Productions, who designed the video for the Broadway musical.

The computer now does the work of stagehands who once stood next to floodlights in the wings, changing the colored gels.

Whether their craft has been used well or wantonly, theater special-effects designers have been enhancing hits and salvaging dramaturgical stinkers with audience-dazzling devices ever since Sophocles. High, or at least medium-high, tech had already come to the theater by 421 B.C. at the premiere of Aristophanes' play *Peace*.

The commencement of the action finds the hero, Trygaeus, astride a dung beetle ascending to heaven to remonstrate with father Zeus over the miseries war has brought to people in the vicinity of the modern-day Balkans. Trygaeus was conveyed to Olympus by a bit of advanced Attic technology: a crane.

The hero is dubious enough about the contraption bearing him up above the stage to cry out to the audience and the crane operator below, "Alas! How frightened I am! Oh! . . . Ah! Machinist, take great care of me. There is already a wind whirling round my navel; take great care or, from sheer fright, I shall form food for my beetle."

The crane was also used in Greek and Roman drama to introduce that arresting meld of technology and plot, the deus ex machina, or god from a machine. Thanks to the machine, misbegotten plots and dramatic dead ends could be resolved by dropping an omnipotent immortal down on the stage to bring the play to an orderly conclusion.

The risk to art posed by the injudicious use of technical devices was noted early in the game. At the beginning of the fourth century B.C. the Attic litterateur Antiphanes remarked that playwrights who had come up short on plot and character were covering up their deficiencies by using the special effects afforded by the deus ex machina.

Anyone who has seen some of the Broadway plays where the cast seems to be lost in a permanent carbon dioxide fog knows that old man Antiphanes knew whereof he spoke. In an era in which directors are known to vie with actors for star billing, it is easier than ever to win a shallow renown by ordering up electronically assisted tricks.

These may be well used, as in the rock musical revival *The Who's Tommy*, where no fewer than sixty-two computer-controlled slide projectors were in simultaneous use. Even in less impressive productions, the computer now does the work of those stagehands and electricians who once stood next to floodlights in the wings, changing the colored gels.

continued on page 132

Nothing ever happens to me.

I'm never lost.

I'm never late.

My tires are never flat.

My battery is never dead.

I never get stuck in traffic.

I never get hit.

I never hit anyone.

The directions are never wrong.

The turns are always clearly marked.

Drunks never drive on this street.

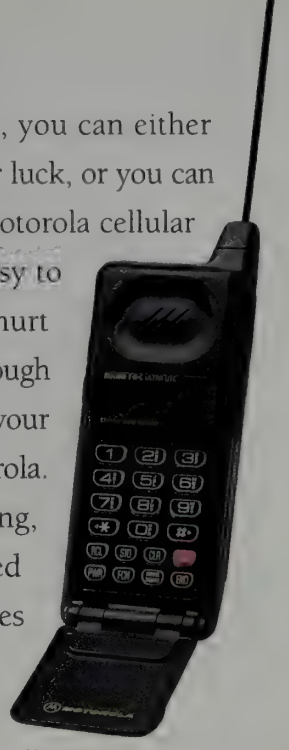
Weirdos never stop at this light.

I never drive at night.

I never drive in strange neighborhoods.

I can always find a gas station.

There's a cop on every corner.



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BROADWAY PLUGS INTO THE COMPUTER AGE
continued from page 130

From that lost epoch when theater ceased to be a purely religious ritual and became an art form, Western drama has used every kind of apparatus to create the illusion of reality. The classic Chinese theater may indicate wind by having a man bearing a small black flag scurry across the stage, but in the West we order up a wind machine to set the curtains flapping.

Two hundred years ago, when gas for lighting had just been invented, it was immediately snapped up to illuminate plays. By the 1820s spotlight illumination was attained by burning a block of lime, rotated by a stagehand, in front of a lens. Cumbersome, no doubt, but so effective that *limelight* went into the language and stays in common use a century after the device itself was retired to the Smithsonian. Richard Wagner used a curtain of steam to hide scenery changes; hydraulics were no sooner invented than they were used to move sets up from the basement. So it was in keeping with theatrical tradition that the recent production of *How to Succeed in Business Without Really Trying* used, instead of a backdrop, a wall composed of thirty-two projection cubes showing a video of computer-generated three-dimensional images.

"Years and years ago people didn't go to the theater because the set moved," says Linda Batwin of Batwin + Robin Productions, who designed the visuals for *How to Succeed*. "But now people go to see *Sunset Boulevard* or *Phantom of the Opera* because they hear that it's all this gee-whiz stuff. The technology is as important for selling tickets as the story—which I'm not saying is a good thing."

Another leading projection designer, Wendall K. Harrington, whose credits include *Four Baboons Adoring the Sun*, *The Heidi Chronicles* and *The Who's Tommy*, observes, "The theatergoers today have been raised on television. They have a cinematic vocabulary that one must deal with; directors are influenced by it, writers are influenced by it. You get scripts that have thirty-five locations in them." She designed the projections for Neil Simon's show *They're Playing Our Song*, which had twenty-three locations and had to rely on electronic devices because "you can't hang that much scenery in the theater," says Harrington. "But that's where the writers are going. They're not writing as Eugene O'Neill did."

Some plays may be nearly impossible to stage successfully without the kinds of designs that are Harrington's specialty. Such a one is Tom Stoppard's *Hapgood*, a witty and bewildering end-of-the-Cold War spy story, with the action flashing all over London. For American audiences, Harrington displayed a moving map of the city, which gave the people in the seats a degree of orientation. At the same time, she provided images for the action, to fulfill the "concept of the director that it should be instantaneous, magical and confusing, as the play itself is confusing," she says.

The response of critics and public was enthusiastic, but Harrington is not wholly satisfied with her work. "*Hapgood* was only about sixty percent of what I wanted it to be. It should be more elastic, more fluid. It doesn't move fast enough. A lot of it was limitations of the equipment."

As is often the case in Electroland, the hold-up is due not to technology but to how people decide to use it. The tool Harrington relies on is an Austrian invention, whose basic design is half a century old. "The Pani is this big galumphing piece of crap, but it's the only thing that makes a big

> "The technology is as important for selling tickets as the story—which I'm not saying is a good thing."

sarily have to be so, explains Robin Silvestri of Batwin + Robin. "It's how you try to balance and connect theater and technology. Sometimes it sways more to technology, until you've proven you can do that. And then you sway back to, 'What was my point?' and 'How do you use technology to make that happen?' Then it becomes part of the process, as opposed to being the focus."

Whether it is the Romans filling the Colosseum with water to put on a naval battle or the helicopter in *Miss Saigon*, special effects are engineering at the service of three-dimensional, flesh-and-blood performers. The heart of what is truly modern in the theater has to do primarily with how the play is constructed. The basis of the modern theater is Brecht, Beckett and Pirandello and has little to do with special effects.

Yet electronics hint at being able to present narrative and stage drama in forms that are actually new. While *multimedia* is one of those sloppy, hard-to-define vogue words, it does represent the possibility of doing things with sight and sound not before feasible. The same may be said of *interactivity*, which shows promise of a new relationship between the audience and the unfolding of drama. But before that can happen, effective

continued on page 134

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you had a good head for business.



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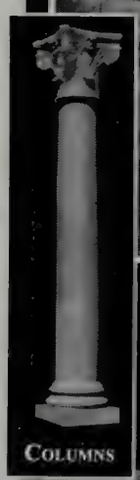
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BROADWAY IN THE COMPUTER AGE
continued from page 132

forms and conventions must be invented to exploit these possibilities.

"We've reached the point where we have the ability to do so much more than we ever could before, and if we can't do it now, *we're* falling short, not the technology," says Byron Preiss of Byron Preiss Multimedia Company (212/989-6252), whose group has translated some of our better modern fiction to CD-ROMs. His recent releases include Kurt Vonnegut's *Slaughterhouse-Five*, John Steinbeck's *Of Mice and Men* and a collection of Raymond Chandler novels published under the title *Trouble Is My Business*.

These are not books you sit down and read, from cover to cover, as we used to say. Rather, you have a kind of deconstructionist experience with them. Text, movies, sound, biographical fragments, letters from the author, snips of history and ancient snapshots from family albums come and go in ways that the reader controls but doesn't seem to control at the same time.

The reader has a different involvement with *Under a Killing Moon*, becoming part of the story by interacting with it. Produced by Access Software of Salt Lake City (801/359-2900), the half game, half drama has James Earl Jones, Margot Kidder and Brian Keith reading the leading parts. Although the story takes place in the year 2042, the atmosphere is Depression-era San Francisco—cigarettes, bourbon and Bogart. To find out what happens you move yourself around the screen from place to place, but the complete absorption in the tasks necessary to bring the tale forward leaves no room for the imagination to do its part in the storytelling.

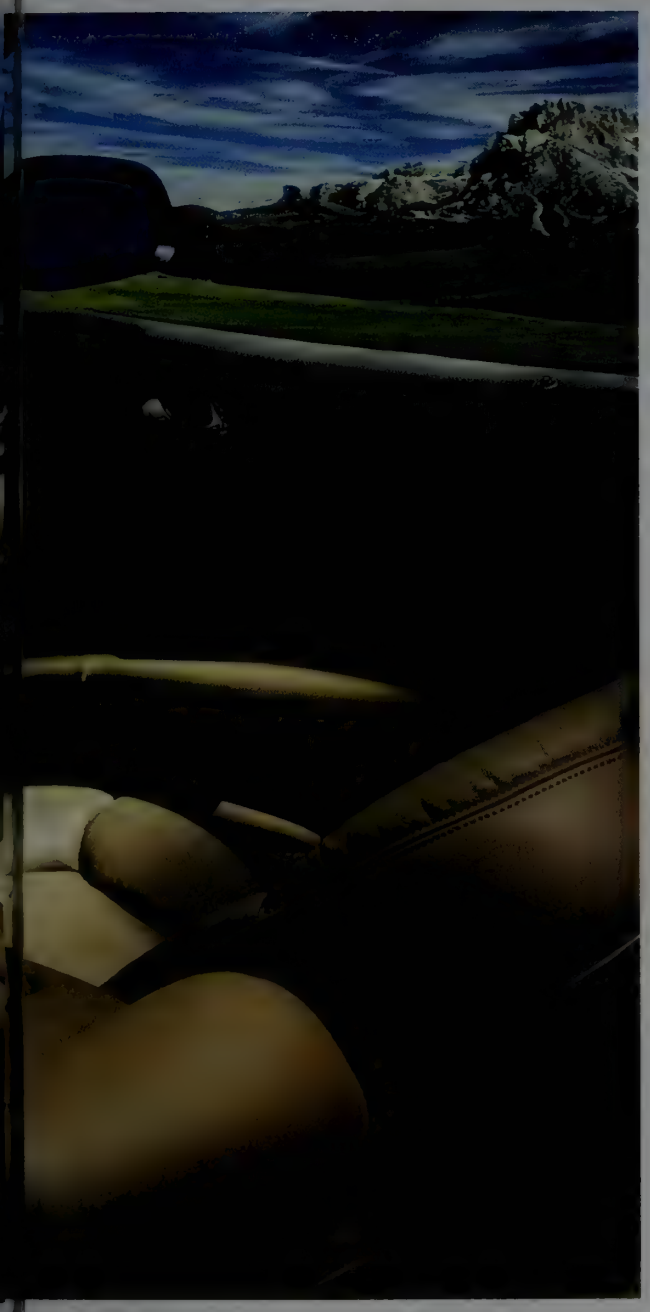
Under a Killing Moon is chockablock with dramatic devices, but it's not drama. It may be diverting and even entertaining, but the vicarious transformation that theater provides an audience is absent. But then, there is no audience. As Preiss says, it's "the communal nature of theater versus the computer, which is something you use alone." □


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THE COSTUME DESIGNER'S MASSACHUSETTS FARM

TEXT BY PAUL RUDNICK
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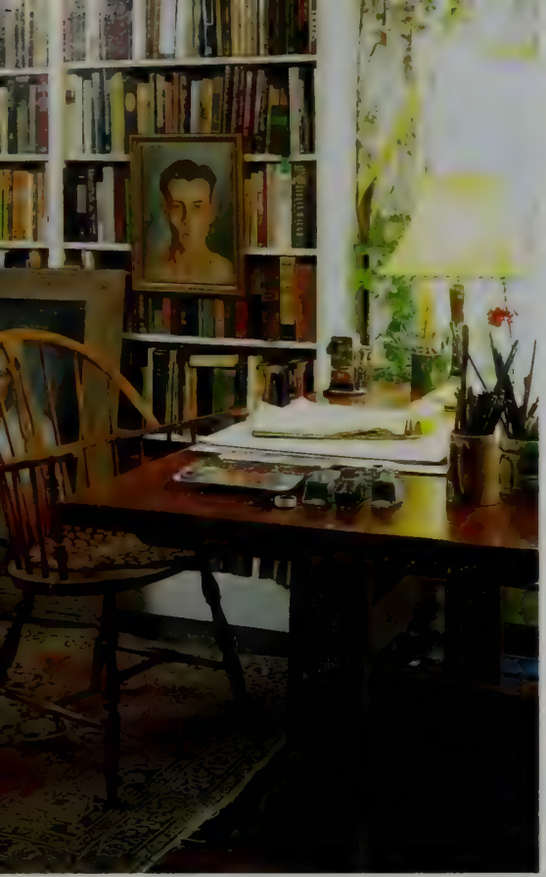
In 1982 Manhattan-based designer William Ivey Long experienced a career breakthrough, winning a Tony Award for the staggeringly sumptuous costumes he created for the Broadway musical *Nine*; he also began house hunting in the Berkshires of western Massachusetts. "I was living in one tiny seven-by-fourteen-foot room on the Upper West Side, with the bathroom down the hall," he recalls. "My work was going well, and I needed to find a place to love and to bring back to life." What he found was a ruined eighteenth-century farmhouse. "I love Williamsburg, and I had always said I would live in a Colonial house someday so I could remember when we were all still part of the realm. I also find the Berkshires very southern, because they're gracious and rolling and beautiful,



"I love transforming existing structures," says costume designer William Ivey Long (above left). "Houses are like people, after all." ABOVE: Of the 1752 house and 1870s additions he restored at Thimbles, his Massachusetts residence, he notes, "These Yankees connected their buildings in a rambling winter-proof conga line." Long modeled the Victorian-style door hood after the cupola over the barn. "The chimneys were copied from the ones I used to stare at in lieu of studying at William and Mary my freshman year."



Two 19th-century dress forms stand by the door to Long's office. The contemporary angel costume from Java was a gift from friends; the embroidered bodice is part of an 18th-century-style costume Long designed for the musical *Nine*, for which he won a Tony. On the bust at right is what Long calls the Friendship Hat. "Attached to it are photographs of a decade or two of friends wearing it—it's a tradition for my visitors," he explains. "Thimbles is a friends and party house—feet up, beverage in hand."



ABOVE: Long's office is a book-lined space in the old house. "I sketched some of the costumes for the stage version of *A Christmas Carol* here." The Dickens classic plays again in New York this fall.

right in the heart of Yankee-land."

As one might surmise, William is deeply southern, a loyal son of Manteo, North Carolina. He is most often called William Ivey because, as he puts it, "it would be too boring and too not me to just be William Long—people would go right to sleep. The Ivey gives it oomph, because ivy is a weed and weeds have *vigor*." I have known William for decades, and no one is better at reclaiming orphaned property: "The house needed everything, love and attention and drainage—there was three feet of water in the basement. I replaced the roof and the chimneys, I dug a pond, and for the first two years I didn't even *look* inside." I personally refused to visit

RIGHT: Windows from an 1880s paper mill highlight the garden room, his favorite space. "It's like my front porch—the view of the Berkshires is extraordinary, with the advantage that you don't get wet and the bugs don't bite." Drapery and wing chair fabrics, Scalamandré.





OPPOSITE: A 1750 grandfather clock is one of two in the garden room. "The walls were my first attempt at glazing," Long says. "I forgot to add the drying ingredient—they took six months to dry."

ABOVE: An antique English sideboard that belonged to Long's grandfather joins a portrait of an 18th-century officer in the dining room. Side chairs at the 1880s table were crafted by a neighbor.

BELOW: Costume sketches and a doll by Long—"a Restoration rake"—are featured in his bedroom. "In the southern tradition, I don't sleep in the master bedroom," he says. "I save it for my guests."

until indoor plumbing and electricity had been restored, but then I'm squeamish. "You just don't grasp the concept," William informed me at the time. "An outhouse and the Sears catalogue can have *charm*."

Once the premises were secure, William envisioned the house as "an eighteenth-century home redecorated in the Edwardian period and 'freshened up,' to use the southern expression, in the summer of '47, the year of my birth." This meant billowing slipcovers, dark green walls, lovingly refinished plank floors and such touches as a collection of Victorian stuffed birds. "I have owls and even butterflies, all under glass domes. The Victorians thought they were partaking of nature, but of course it was all completely artificial and posed,

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CY COLEMAN'S NEW YORK MELODY

THE PROLIFIC COMPOSER ON THE EAST SIDE



KEN NAHOUM

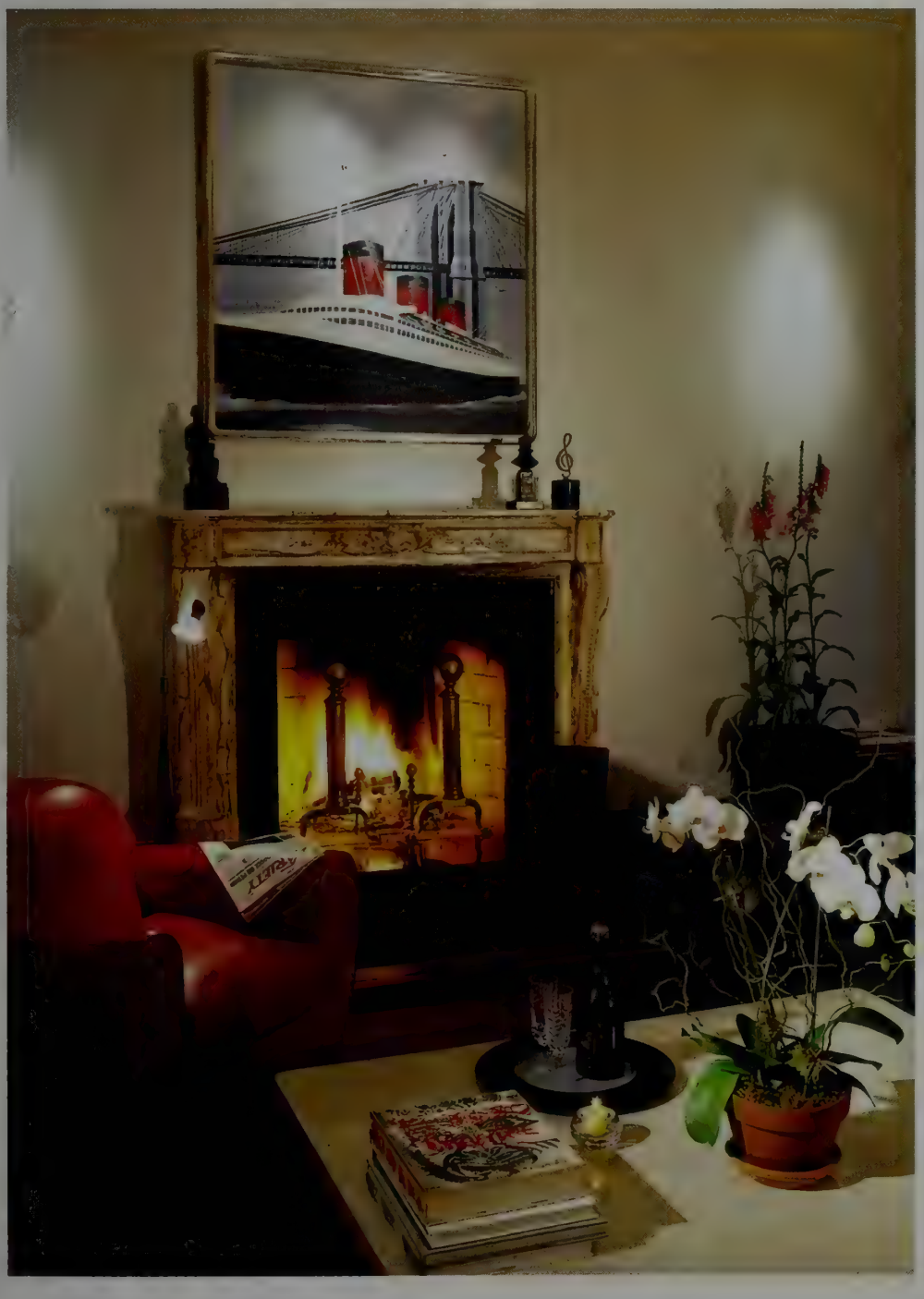
TEXT BY ANNETTE TAPERT
PHOTOGRAPHY BY DANIEL AUBRY

BILLY CUNNINGHAM

"This house is like a stage set to me! I'm playing the part, living the part."

"The location and layout are perfect," says composer Cy Coleman (opposite above), who searched for years to find an East Side brownstone with the floor plan he wanted: downstairs office space and an upstairs living area. OPPOSITE BELOW: The foyer—lined with posters from his shows, including *Sweet Charity*, *On the Twentieth Century* and *The Will Rogers Follies*—leads to his office.

BELOW: Coleman and designer Lee Laffin accented the living room with a red carpet and club chair. "People are attracted to the room—they want to go in it," Coleman says. "Conversations become very animated." Three music awards are set on the antique marble mantel, which they moved up from the first floor.



A tour of Cy Coleman's midtown Manhattan house and office is like walking onto a stage where a Neil Simon play is in progress. A vintage Steinway dominates a room filled with souvenirs garnered from a life in the theater: opening-night presents, rehearsal photographs, awards. For art, there are costume sketches and posters from the Broadway musicals that the owner has composed. Sinatra croons over the sound system.

Coleman enters. He's perfect for the part: a Bronx-born, piano-playing son of Eastern European immigrants who began performing at six. In life, as in the Simon version, the Coleman character becomes a big success: composer of ten Broadway musicals, recipient of three Tony Awards for best original score (*On the Twentieth Century* [1978], *City of Angels* [1989] and *The Will Rogers Follies* [1991]), a handful of Grammy and Emmy awards, vice-president of ASCAP. He's also written the music for such evergreen songs as "Witchcraft," "Hey, Look Me Over" and "If My Friends Could See Me Now."

Coleman has the right personality as well: high-spirited, boyish, slightly eccentric, with a native New York–style sense of humor. In the Simon version the Coleman character would have an inner conflict that he must resolve in the course of the evening. But here, real life is more like fiction—Cy Coleman is the most happy fella.

"This house is like a stage set to me too!" he exclaims. "I'm playing the part, living the part. Here I am in this wonderful setting, and it's just terrific."

If Coleman has had a personal conflict in recent years, it was finding this house. "I looked for a brownstone for a long time, because I wanted to live and work in the same place," he explains. He had only two requirements: an East Side location and enough space for an office downstairs. But this second requirement turned the search into a mild farce; in New York brownstones, as Coleman quickly discovered, the space he imagined as his office was invariably already serving as the kitchen. "Eventually the real estate agents stopped

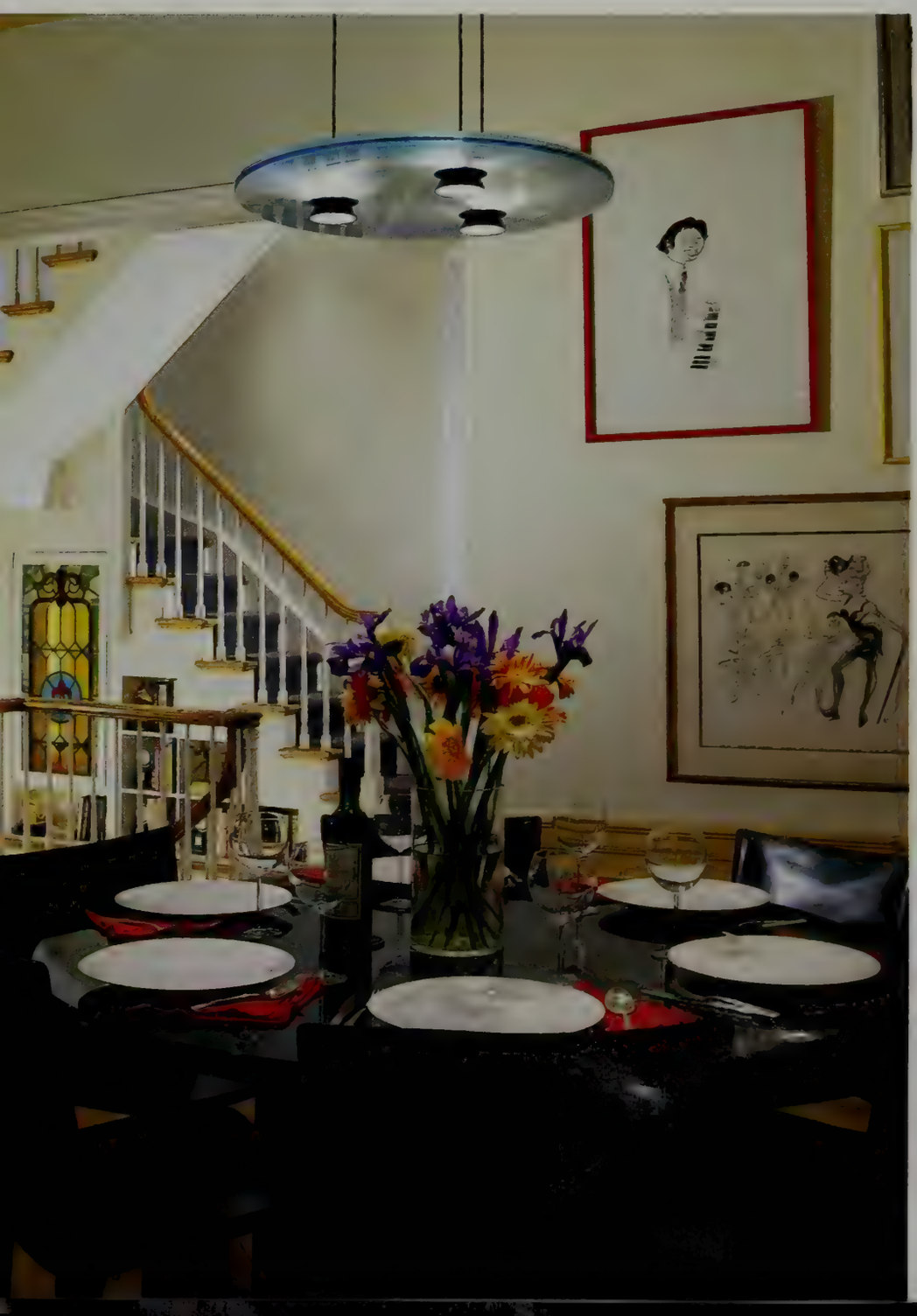
helping me," he says with a laugh. "The word on the street was, 'He likes to look.' "

In the East Fifties, though, there was an 1840s town house so discreetly tucked in between tall buildings that when the address is revealed, even the most real estate–savvy New Yorkers can't remember seeing it. And best of all, the kitchen was upstairs. Coleman did, however, have to renovate and make extensive structural changes.

For many composers, an office is any room with a piano. "I've always worked in Tin Pan Alley–type cubbyholes," Coleman says. "My old office looked like Zero Mostel's in *The Producers*." But at times he has had to compose in quarters that didn't even meet that standard: "When you're rehearsing a show, you get used to working anywhere. During rehearsal



"I don't know if my work is coming out better or worse living here," says Coleman, who wrote his new show, *The Life*, at the house, "but I'm a lot more comfortable doing it." BELOW: On the dining room wall are Al Hirschfeld drawings, showing Coleman at the piano and a scene from *Sweet Charity*, that appeared in *The New York Times*.





for *The Will Rogers Follies*, Betty Comden and I had to rewrite a number for Tommy Tune, and the only piano was in the foyer next to the ladies' room." So to have a work space with separate rooms for composing and administration strikes Coleman as luxurious in the extreme.

But novelty only goes so far. "This was in my old office," he says, nodding at a green club chair. "The stuffing was coming out, but everyone from Bob Fosse to Joe Layton had sat in it and heard me play. It was assumed I'd get rid of it, but I had it re-covered." And the piano? "This is forever. I've had it since I was sixteen."

Coleman confesses that he gets attached to furniture, is a sentimentalist who never throws anything away, and still has sixty unopened cartons of "stuff" in his basement. It's perplexing, therefore, to find spare, modern furniture in the upstairs living quarters. As it turns out, this contemporary furniture also has a history. "Every piece here is from my old apartment," he says with pride.

Once again, Coleman brought Lee Laffin on board. When Laffin decorated Coleman's beach house in Southampton, the designer reprogrammed

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OPPOSITE: Bookshelves behind Coleman's desk display three Emmys, a Tony and photographs of colleagues and casts. "There's not one object that doesn't have personal meaning to me," he observes.

BELOW: A glass wall in the office, which occupies most of the first floor, looks onto the garden. "I'm a space person—I like area and light around me," Coleman says. Dubbed the Joe Layton chair, the green armchair "has accommodated many of the great directors of the theater," Coleman notes. "It's just been reupholstered to accomodate the new ones." The Steinway piano "has been with me most of my career."







PATTI LUPONE IN CONNECTICUT

A LOG HOUSE FOR THE STAR OF EVITA AND ANYTHING GOES

TEXT BY THOMAS CARNEY
PHOTOGRAPHY BY BILLY CUNNINGHAM

"My fortress of solitude" is how Patti LuPone, star of *Evita*, describes her Connecticut house. LEFT: LuPone with her parrot, Do-re-mi. ABOVE: The singer and her husband, Matthew Johnston, designed their log house and set it "on the side of a mountain, deep in the woods," she says.

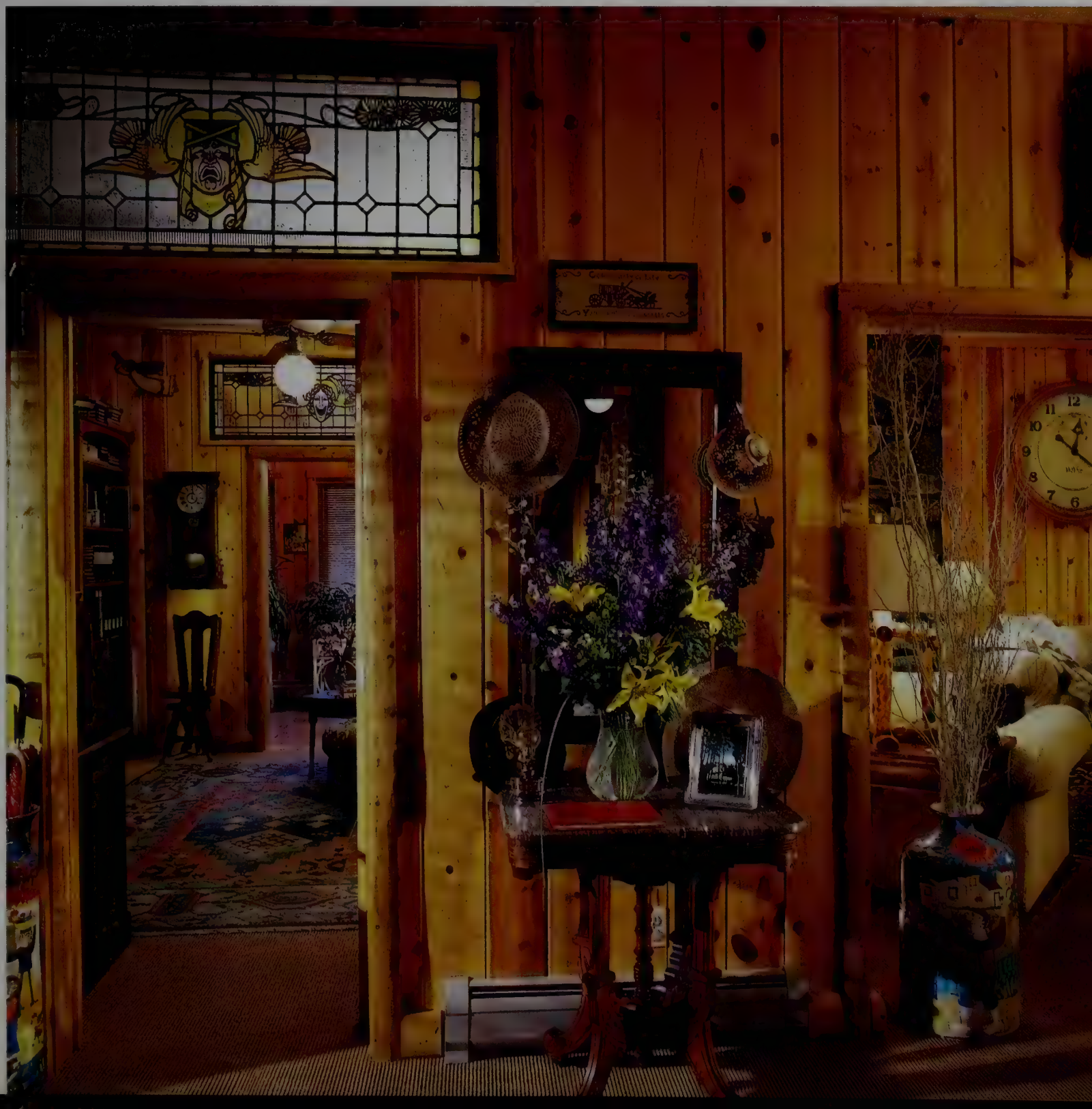
We live in apartments, we live in hovels, we live in our dressing rooms!" exclaims Broadway diva Patti LuPone about the living conditions of her fellow show people. Which is why, sixteen years ago, the tiny, high-energy performer with the enormous voice sank roots into twenty-six acres of rocky Connecticut soil.

The Tony Award–winning actress and recording star, whose return to the American stage in *Pal Joey* last spring after a six-year absence was greeted with standing ovations, now makes her home with her husband, Matthew Johnston, and son, Josh, in a rambling, Adirondack-style cabin in Litchfield County.

"*Evita* bought the land and *Anything Goes* built the house," LuPone says. "The *Sunset Boulevard* settlement stocked the pond, dug the pool, repaired the road and made me a chicken farmer. I'm a chicken farmer," she laughs, "who happens to sing."

Andrew Lloyd Webber's decision to replace her with Glenn Close for the New York opening of his musical was

The entrance hall offers a view into the living room, at right, and Patti LuPone's study, at left, which is defined by circa 1900 Tiffany panels of the tragedy and comedy masks from the Bijou Theatre.





"My friends call this room the museum—I just call it the theater room," says LuPone, whose latest appearance onstage is in her one-woman show, *Patti LuPone on Broadway*, a two-hour concert of songs at the Walter Kerr Theatre. Among the photographs are LuPone being presented to Queen Elizabeth; with Maxine Andrews and Angela Lansbury; and with Dennis Quaid in a black-and-white photo from *LBJ—The Early Years*.

only a minor glitch in LuPone's stellar career. The coloratura snapped up Tony and Drama Desk awards for her 1979 debut performance in *Evita*, and has done star turns in musical and dramatic roles ranging from *The Water Engine* (1978) to *Oliver!* (1984) and *Les Misérables* (1985). Along the way, on Broadway and in London, she has won or been nominated for half a dozen major awards.

While starring in *Evita*, LuPone heard from a friend who had attended Juilliard with her that his father was selling a parcel of land. A few years later LuPone and Johnston, a motion picture cameraman, drew up the design for their house on a couple of cocktail napkins. Having decided they both wanted a log cabin, they ordered one through a Neiman Marcus catalogue, jokes Patti LuPone. "I'm the mail-order queen," she says. "I can now say I mail-order everything, including the house. We wanted it to show up with a big red ribbon on a UPS truck so I could say, 'No, it's the wrong color. Take it back.' "

The wood-and-stone structure is situated in a Chekhovian white-birch grove that also suggests Stephen Sondheim's *A Little Night Music*. Since LuPone played in Chekhov on Broadway and since Sondheim lives several hills away, this is only fitting. Working from LuPone and Johnston's design, local craftsmen constructed the house in eleven months.

The property is circular, and the house moves that way as well, from the serpentine driveway to the layout of the rooms to the octagonal porch. "We noticed in New York at our apartment in Chelsea that a party works well if you can keep going around in a circle. That idea informed our design in this house," says LuPone. "Keep moving—don't get cornered!"

One has to look closely, however, for any signs of her theatrical profession. Her costumes, framed Playbills, opening-night cast photographs and gifts are stored in her closetlike theater room, where weekend guests are sometimes charged a one-dollar admission. Terra-cotta Mexican tiles,



LuPone's Tony Award for *Evita* sits on a trunk with other memorabilia. "I remember my start—I was in a little skirt, patent leather tap shoes. I was dancing downstage, looked at the audience and thought, I can do whatever I want and they will still smile at me. I never looked back. And I was four."



"Desimone, an Italian ceramist whose work I collect, is heavily featured in the kitchen," says LuPone. "There are four pieces on the mantel. The clock—Pop's Soda Fountain—came out of a sweetshop in Pennsylvania. The tole coffeepot was given to us by our landlady in London while I was there doing *Sunset Boulevard*."



"One of my hobbies is baseball," says Matthew Johnston, who describes himself as a semiretired motion picture cameraman turned farmer. "With over two hundred autographed baseballs, plus scores of bats, gloves and other historical memorabilia, not to mention many movie slates, this is my favorite room in the house."

part of a rejected stage set from the Broadway production of David Mamet's *Speed-The-Plow* (1988), pave the sunroom, mud room and bedroom.

Only the stained-glass transoms in her study of the tragedy and comedy masks strike a properly "dramatic" note. LuPone found them at an antiques show in New York while taking a rehearsal break from another Mamet play, *The Woods* (1982), to go antiquing with the playwright. "They *say* they're Tiffany," she says dubiously. "And they say they're circa 1900. They came out of the Bijou Theatre in Manhattan."

More typical of the furniture and the whole feel of the house is a round oak table with seven leaves that LuPone and Johnston bought long before they moved from Manhattan. The kitchen was designed to accommodate the table expanded to its fullest because every Thanksgiving the couple invite any friend, and friend of a friend, who has nowhere else to go to a feast they call the International House of Strangers.

But if assembling the cabin and cramming it with antiquing finds seemed almost effortless, landscaping was another story.

While Johnston was in California shooting a movie, LuPone, doing a Broadway musical, noticed what looked like a natural spring in the front yard. "It was sort of bubbling up," she says, "and I thought, I'll make a fabulous pond, with water lilies and frogs." Unfortunately, the "spring" turned out to be a leak in the septic system. "And on the back hill," recalls LuPone, "we'd cut into the water table without knowing it, so the hill was approaching the house. That's when I called Gingy."

"Gingy" is Janice Parker, a landscape designer whom LuPone had



The knotty-pine-paneled master bedroom has a fieldstone fireplace and an early-20th-century vanity. "You move to the country and you're twice as active as in New York," says LuPone. "It's never-ending out here."

long known in New York. Forty years ago the property had probably been farmed, but now it was a solid wall of woods choked with growth. Furthermore, in the aftermath of construction, "it was landscaping by Armageddon," recalls Parker. "Lots of necessary site repair. We started by just trying to get the water to drain away from the house."

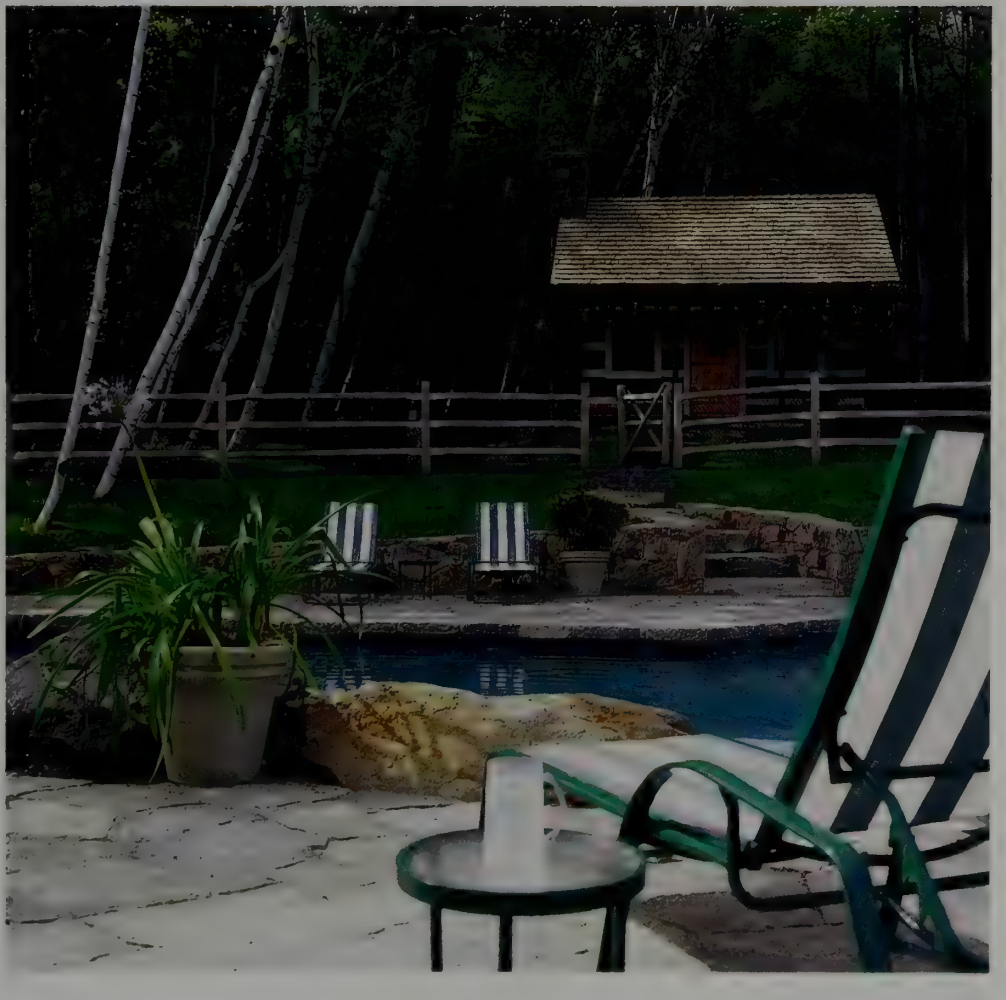
Cleaning out the woods was a priority. With the help of a landscape contractor, a forest gradually began to emerge from the trees. Grouted delicately with ferns, rock gardens now appear in the ground cover. When Parker asked LuPone what kind of garden she wanted, she got back an essay headed, "What I Want in My Garden, by Patti LuPone." In keeping with the theme of circularity, plantings and arbors were used as enticements to explore the property. Near the guesthouse, a spring-fed pond was enlarged and stone walls added.

LuPone grew up on Long Island and Johnston is a farm boy from Indiana, so perhaps it was inevitable they would give up their New York apartment and live in the country full time. The Birdwoman of Broadway, as she jokingly calls herself, actually does raise chickens and guinea fowl. "I hope now my jobs will be brief and take only me away, not the whole family," says LuPone, whose album of Irving Berlin songs, *Heat Wave*, came out last spring and who appears this fall on Showtime in *Songspinner*, a medieval musical fantasy. "And if they do take the family, I would limit it to seven months.

"We felt it was important for us to go back to how we were instructed in the country. I don't want to say it's a kinder, gentler place, but there's a ferociousness that's a little more natural than the ferociousness of the city. Instead of crack dealers, we deal with rabid raccoons."

Does she miss New York? "Sitting here on our porch at the blue hour," says Patti LuPone, "listening to the birds saying good night to each other until it's dead silent is pretty fulfilling and pretty active." □





TOP: "We've spent a lot of time on the porch," says LuPone. "People seem to congregate in this corner—it overlooks a ravine, the front lawn and a view of the hollow." ABOVE: The pool area, in a meadow above the house, "has a cabin that we shipped east that belonged to Matt's father," LuPone says. "It had '1859' carved on one of the logs, and that helped in the restoration."



JON ROBIN BAITZ AND JOE MANTELLO

AUTHOR OF THREE HOTELS AND DIRECTOR OF LOVE! VALOUR! COMPASSION!

TEXT BY GERALD CLARKE
PHOTOGRAPHY BY DURSTON SAYLOR

"After [illegible]ss of working in the theater all day, it's a place where we can relax and put our feet up," [illegible]ny-nominated actor and director Joe Mantello of the Chelsea apartment he shares with [illegible]wright Jon Robin Baitz. TOP: Baitz, left, and Mantello. ABOVE: A work by Tom Slaughte[illegible]ngs over the living room fireplace. The Indian figure is painted wood.

Jon Robin Baitz and Joe Mantello are accustomed to analyzing plays. They are used to searching for meaning and motivation in plots and characters. But though they have lived in their apartment more than four years, though they have filled it with furniture, paintings, books and a myriad of strange and colorful *objets*, they have never, until now, really examined it.

"This apartment is purely about comfort," says Mantello, who has won acclaim as both an actor and a director. He played Louis Ironson in Tony Kushner's *Angels in America* (and was nominated for a Tony Award), and last spring he was honored with a second Tony nomination for directing Terrence McNally's *Love! Valour! Compassion!* "Everything is pell-mell, catch-as-catch-can," notes Baitz, whose plays, most notably *The Substance of Fire* (1991) and *Three Hotels* (1993), have excited critics on both coasts. "There's no intention whatsoever except that there be no intention."

Both are wrong, of course, and their apartment, in a walk-up in the leafy West Twenties, does have a plan, however unconscious: It exactly mirrors the personalities of two young men *The New York Times* last year labeled "the New York theater's couple of the moment." Relaxed yet exuberant, much like its occupants, it also, like them, contains mysterious and seemingly unexplored corners. "It's weird," says Mantello, looking around, as if for the first time, at the many devils and more than a few skulls that are pictured in several drawings and paintings. "I just noticed—there are a lot of devils in this apartment." He pauses, then adds, with something like relief: "But there are also a lot of crosses and angels."

Most of the devils, as well as most of the crosses and angels, have their origin in Mexico, a country for which Baitz has a special affection. Born in Los Angeles, the thirty-three-year-old playwright spent much of his childhood and adolescence in Brazil and South Africa, where his father represented an American dairy giant. With its mixed colonial and Indian



"The apartment was built in the 1840s," says Baitz, author of *Three Hotels* and *The Substance of Fire*. "It was pleasantly crumbled when we found it—now it's slightly less crumbled. There's kind of a cottagelike feel to the place." ABOVE: A portrait by Dan McCleary is elsewhere in the living room, amid objects Baitz found in Mexico.



ABOVE: Baitz's office is a comfortable space filled with books. His new play, *A Fair Country*, will open at Lincoln Center in February; the film version of *The Substance of Fire*, for which he wrote the screenplay, will be out in spring.

heritage, Mexico reminds him of both countries, and he often returns, in person and in imagination.

"Memory is everything to me," he once wrote, and his newest play, *A Fair Country*, which will have its premiere at Lincoln Center in February, is set partly in South Africa, a country that stirs up so many memories of his itinerant and often painful past.

Mantello, who is thirty-two, came of age in the corn-carpeted heartland, in Rockford, Illinois, eighty miles northwest of Chicago, where most things, including his parents' house, were so typically American that they were stereotypical. "In Rockford I was surrounded by things that matched, everything just a shade off, everything bought in relation to everything else. There were decorated rooms that had no purpose, that we never went into. Maybe this place is in response to that.

"I loved the theater, and I was very artistic—I always wanted to be a painter," he says. "Those are not necessarily things that were encouraged there. I was lucky I had terrific parents who let me go wild." Though his years in Tom Sawyer country seem totally different from Baitz's nomadic wanderings, their memories are remarkably similar: Both feel that they were, to use Mantello's words, "out of sync" with everyone around them, uneasy travelers in alien and often unsympathetic lands. Now, firmly established in Manhattan's Chelsea district, they are "two outsiders clinging together," says Baitz.

Their apartment is consequently more than a living space; it is a safe haven. Each item seems to have a personal connection. The drawings and paintings are by artist friends, like Tom Slaughter and Ian Falconer. Much of the furniture was given to them, or at least chosen for them, by colleague Ron Rifkin and his wife, Iva. Ron Rifkin was one of the stars of Baitz's *Three Hotels*, which was directed, not so coincidentally, by Mantello.

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Mantello, who played Louis in *Angels in America* and directed Terrence McNally's *Love! Valour! Compassion!*, will direct *Blue Window* at the Manhattan Theatre Club this winter. "I love New York," he says. "I get nervous when I leave." Baitz echoes the sentiment: "Living in New York is like going through a brutal Apache ritual every day, but I'm completely addicted to it." BELOW: Mary Napolitano's *Apples* and an outsider tin cutout highlight the dining room. The 18th-century rug is Mexican. OPPOSITE: A 1937 Spanish Civil War poster is in the master bedroom.




RIEUSSET S A - BARCELONA



Betty Comden—who, with her partner, Adolph Green, wrote the book and lyrics for *On the Town*, the lyrics for *Wonderful Town* and the screenplay for *Singin' in the Rain*—lives in a two-bedroom apartment on New York's Upper West Side. ABOVE: Comden and Green, caricatured in a drawing by Al Hirschfeld, do most of their writing in Comden's study, which she painted blue and filled with photographs of friends, casts and colleagues.

BETTY COMDEN OFFSTAGE

ON THE TOWN'S LYRICIST NEAR LINCOLN CENTER

TEXT BY MICHAEL FRANK PHOTOGRAPHY BY FELICIANO

You talk to Betty Comden about the striking thematic consistency of her work with her longtime collaborator, Adolph Green, on fifty years' worth of Broadway and Hollywood musical comedies. You say you see a particular New York everywhere, a romantic, sparkling Manhattan that attracts three sailors on leave in their book and lyrics for *On the Town* (1944, with its unforgettable paean to the city, "New York, New York, a hell-uv-a town . . .") or a pair of sisters seeking fame in the Big Apple in their lyrics for *Wonderful Town* (1953). Again and again you see a deep though often gently ironic affection for show business. In their screenplay for *Singin' in the Rain* (1952), a silent-screen star survives

ABOVE: Comden, assisted in the design by Nancy Muir, arranged artworks by Matisse, Chagall, Pascin and Derain around the sofa in the living room. "My husband and I bought them during a 1958 trip to Paris," she recalls. A handwritten poem by Longfellow, a gift from Adolph Green, is matted in blue.

the transition to the talkies. In *The Band Wagon* (1953), another Comden and Green script, the hero is an aging movie actor who comes to New York to appear in a Broadway musical. The Ziegfeld Follies provides the background for the lyrics of *The Will Rogers Follies* (1991), while in their book and lyrics for *On the Twentieth Century* (1978), the central figures are an impresario-director and a Hollywood actress. And in their book for *Applause* (1970), an adaptation of *All About Eve*, Comden and Green give new life to the grande dame of theater herself, Margo Channing, and that famous wily upstart, Eve Harrington.

You lay all this out for Betty Comden, and she answers, "Well, it's true, Adolph and I love New York,



KEN NAHOUM

"I felt good as soon as I sat down here," says Betty Comden (above), who moved to the apartment from an East Side four-story town house in 1986. "Once I moved on I didn't look back, which surprised me."



The piano in the living room is where "Adolph and I write when we're working with a composer," says Comden. "My father bought it for me and my brother when we were small. Composers who've written at it—Leonard Bernstein, Jule Styne, Cy Coleman—loved it." Among those pictured with Comden are Noël Coward and Groucho Marx.

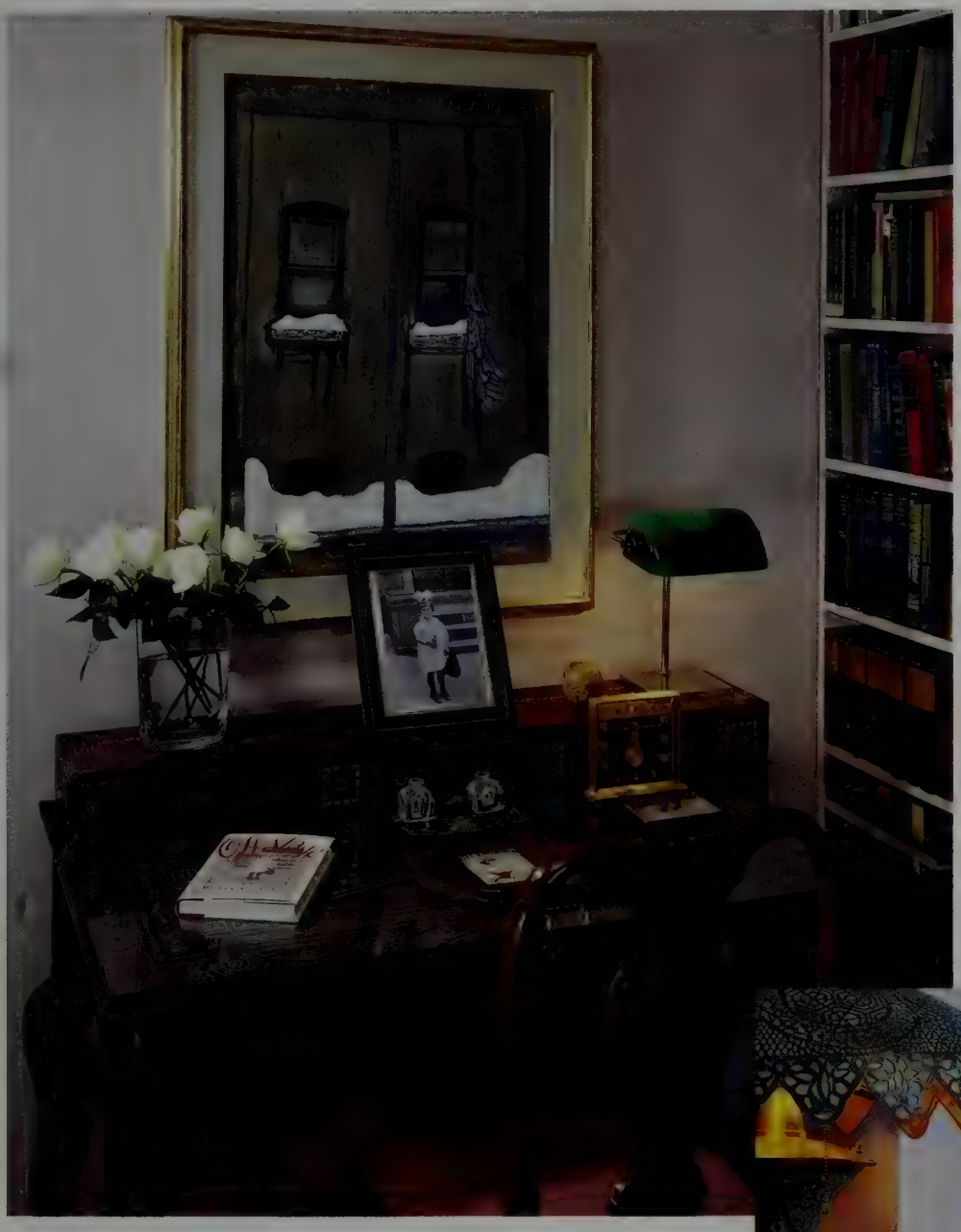
and show business is something we know and care about. But to say it was planned—who plans? We go from project to project. There's not a whole lot of contemplation taking place."

But surely some impulse drew them over and over to these same topics?

Comden laughs. "You're looking for a theme," she says, "and I don't want to give it to you!"

Betty Comden is similarly playful—and irreverent—about the table full of honors and awards that stands in a bright, south-facing window of her Upper West Side apartment. "I got these out when I knew you were coming over," Comden says of her six Tonys, her Grammy, the medal from the Songwriters Hall of Fame and the ribbons she received when she and Green were awarded the Kennedy Center Honors for lifetime achievement in the performing arts in 1991. "They were up on a shelf, tarnished and covered with dust. I'm not ashamed of them—they catch the light very nicely now that they're cleaned up—but they *are* a little embarrassing."

Betty Comden and Adolph Green first worked together in 1938, when, along with Judy Tuvim (later Holliday), they began playing the Village Vanguard, a then young nightclub in Greenwich Village. Because they could not afford to pay royalties, the group, called The Revuers, performed material they wrote themselves. They quickly demonstrated, as *The New Republic* put it in 1939, "a conception of



"This place isn't *all* fun and games," Comden cautions. "Adolph and I work here too."

LEFT: Comden's memoir, *Off Stage*, which was published in March, rests on a Moroccan desk in the living room. The portrait of Comden at age five was used on the cover. "The desk doesn't get much light, so it isn't conducive to work," she observes, "but the guest book is always on it when there's a big gathering."

stage ends and means that you could shop around all year without matching."

Comden explains that creating these "stage ends and means" jointly came easily, almost accidentally: "The first show succeeded, and Adolph and I found ourselves continuing, not by design exactly but not *not* by design either. I'm not sorry. I don't think he is." The pair work together lyric by lyric and scene by scene and are famous for not revealing, perhaps not even knowing, who contributes what to the process. "Every other word is his," Comden quips. "New

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"The apartment overlooks Lincoln Center," Comden points out. "I can run down at the last minute and hear music." RIGHT: Set before a south-facing window is a table crowded with Comden's awards, including the Grammy she won for her most recent show, *The Will Rogers Follies*, and six Tonys.

TWO SCENES FOR TONY WALTON

THE SET DESIGNER IN SAG HARBOR AND MANHATTAN

TEXT BY JENNIFER ALLEN
PHOTOGRAPHY BY ALEC MARSHALL





"As my entire professional life revolves around design, I hope for a home environment as casual and 'non-designy' as possible," says Tony-, Emmy- and Oscar-winning set designer Tony Walton (top), whose numerous Broadway productions include *Six Degrees of Separation, Grand Hotel* and *The Will Rogers Follies*. He and his wife, Genevieve LeRoy, divide their time between residences in Sag Harbor and Manhattan. ABOVE: Their Long Island house is a hybrid of a 1730s farmhouse, left and center, and an 1840s addition, right. "In the 1800s it was occupied by a local whaling family," Walton points out.

A visitor to renowned set designer Tony Walton's Manhattan apartment or Sag Harbor house expects to be astonished. You have no idea in what way, exactly, because Walton is known for his versatility. It's hard to believe, for example, that the same designer dreamed up both the vibrantly colored sets for the Broadway revival of *Guys and Dolls* (1992) and the spare evocation of Upper East Side elegance for John Guare's *Six Degrees of Separation* (1990). Still, you expect drama of *some* kind—tricky lighting, maybe an environment that's breathtaking but a bit too theatrical for real life.

What you find, instead, the moment you enter the sprawling apartment in one of the Upper West Side's grand old Beaux Arts buildings where he and his wife, Genevieve LeRoy, have lived for thirty years, is warmth and ease and humor, a place where working and living are happily entwined. "People come anticipating a Designer's Abode," says the English-born Walton, whose congeniality and calm seem strictly at odds with a hair-raising schedule (five shows in various stages of production and a trip to Prague only hours away). "It's a little disconcerting." Theater design students, he says, are particularly nonplussed: "One look and their jaws tend to drop." The apartment "is almost willfully undesigned," he continues. "It's a little like the butcher who doesn't eat red meat. Since design is already ruling my work life,

The central sitting room on the first floor is the main gathering spot of the house. Hanging above the pine mantel is a Welsh straw-work picture of the Menai Strait made during the Napoleonic Wars. "It's one of my favorite things," says Walton. "The straw work responds to different light—it actually glows. I've been dying to use it in a project."





The dining room was originally the kitchen/living room of the 1730s farmhouse. "When we have people over for dinner, we deck the room in candles," notes Walton. The small painting above the fireplace is by artist-designer John Piper: "He was my English mentor." Flanking the window are illustrations by Walton of scenes from Oscar Wilde plays.

I'm trying to avoid bringing it into the *life* part of our lives."

In a sense, though, the apartment is like Walton's work: Just as his designs serve the material rather than upstage it, so the residence has little to do with show and everything to do with full-tilt living and creating. At the same time, one has to be ever so slightly skeptical about his claim that if the apartment has any charm at all it is by what he calls "lucky accident"—Walton is famously self-deprecating ("I'm still fumbling," he says on the subject of his career). The place is as pleasing as any Walton set.

The generous entrance hall, planned to impress turn-of-the-century callers, has been put to a more contemporary use as an inviting sitting room, with a kilim rug, soft cut-velvet sofa pillows—Walton had them made for *Murder on the Orient Express*, one of the nineteen films for which he has served as production designer. Beyond is Walton's sun-filled studio—a surprisingly orderly place, considering that he and three assistants toil in it.

The living room feels both elegant and casual. Signed Picasso and Chagall lithographs and a small oil painting by Reginald Marsh (a gift from friend Mike Nichols as a thank-you for the dry-ice-and-mirrors "set" Walton designed for a sale of the director's Arabian horses) share the room with Walton's collection of antique tin toys. "It's an island of relative calm," he says. "Except for meetings, we try to keep work out of there—it tends to trickle into every other space."

Typically, Walton and his assistants are at work by nine, always to music that suits the period or sensibility of the production they are putting together. Lunch for everyone is often around the big kitchen table, usually a salad or pasta prepared by LeRoy—who, in addition to writing screenplays and novels for young adults, is the author of two cookbooks. Work continues until seven or so, with a teatime break at four. In spite of phones and faxes and deliveries and deadlines, however, the mood manages to stay sane. "He's remarkable," says John Guare, for whose *House of Blue Leaves* (1986) Walton designed a Tony Award-winning set. "He removes the pan-

"In New York I'm dealing with nuts-and-bolts questions. Coming to the country is a way of focusing."



ic and hysteria from the process."

Working at home has other advantages as well. "When a show is in production I'm away almost all the time, from eight in the morning until midnight. Unless Gen comes to the theater, we miss that periodic contact."

Walton finds the structure itself "fabulous because of my line of work." For Tom Stoppard's *The Real Thing* (1984), he copied various moldings and used them to define spaces on the set; for *Six Degrees of Separation*, he used the building's distinctive door frames

LEFT: A sketch of the house Walton created for Sidney Lumet's film *The Sea Gull* hangs above the master bed. BELOW: "My studio is where I get the bulk of my design work finished. Most of the practical aspects of the process are done with assistants in Manhattan." The woods, beyond, border a cemetery where George Balanchine is buried.



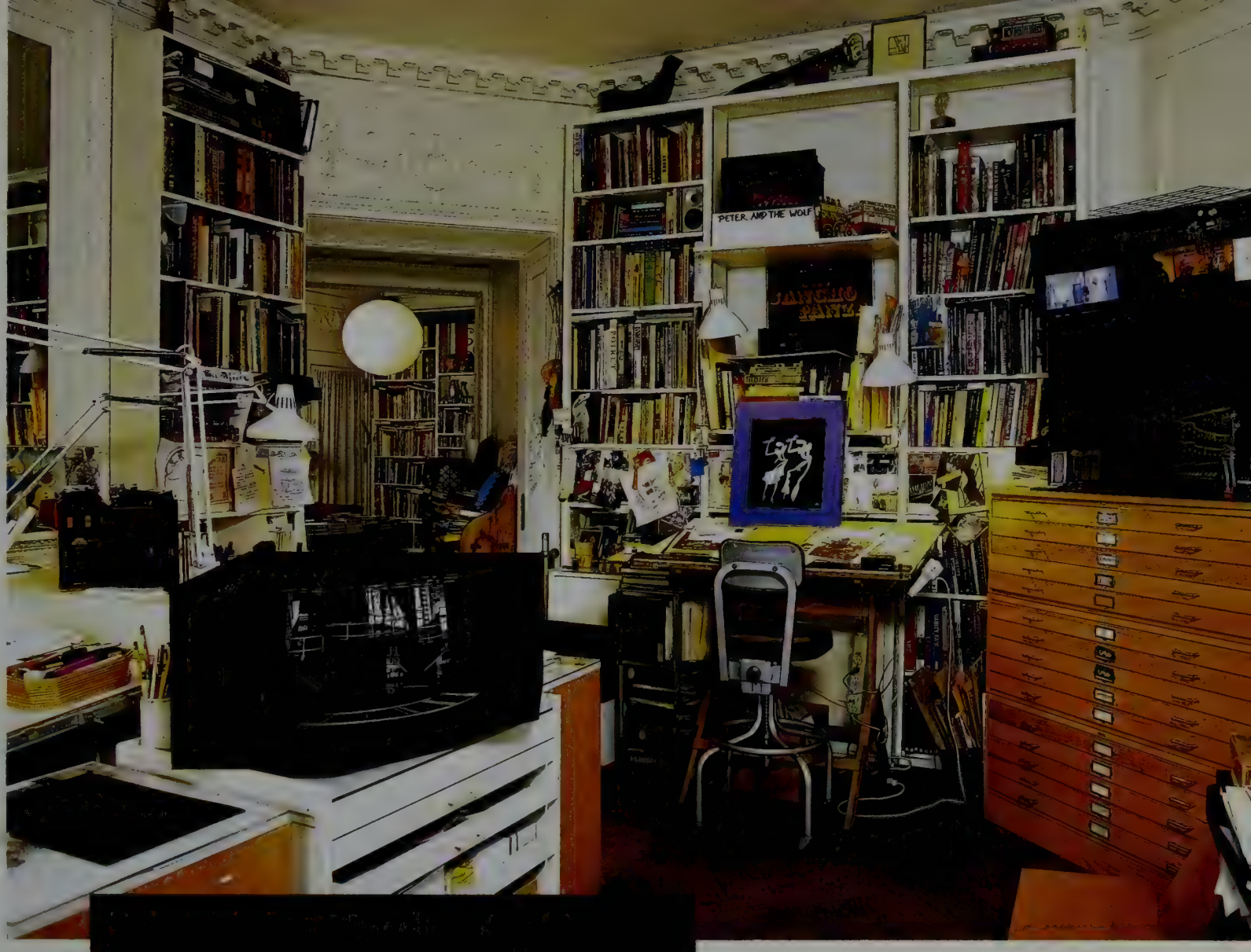
New York City

ABOVE: The living room of the couple's Manhattan apartment has what Tony Walton calls "relics" from former projects, such as an Oriental screen from the movie *Regarding Henry*. "Families evaporate," he says, referring to the temporary tribes established during a production. "The objects are a way of hanging on a little bit."



BELOW LEFT: Stage and film posters from productions Walton has been involved in line the hall, along with Walton's five framed Academy Award nominations. BELOW: An Oscar for *All That Jazz*, an Emmy for *Death of a Salesman* and Tony Awards for *Guys and Dolls*, *House of Blue Leaves* and *Pippin* are interspersed among antique tin toys.







TOP: Drafting tables, cabinets, stage models and bookcases filled with research materials overrun Walton's studio, where he works with his assistants. The matted dancing figures were designed for a poster for the *Stravinsky Piano Pieces* ballet. ABOVE: The detailed model of a set for Tommy Tune's musical *Busker Alley* was crafted to a half-inch scale. On either side are miniature scenic and prop elements.

"Since design is already ruling my work life, I'm trying to avoid bringing it into the *life* part of our lives."

to suggest an upscale apartment.

The apartment has changed and changed again. The sixties brought "disposable sixties items"—and what Walton calls "armies of people, mostly itinerant artists." But as the sixties receded and the children grew up—Tony's daughter Emma, from his first marriage, to childhood sweetheart Julie Andrews, is a year older than LeRoy's daughter, Bridget—the apartment grew up as well. Bedrooms are now cool and harmonious, with ivory walls, hardwood floors and white draperies. "Seven years ago we took everything down from the walls in the bedrooms to make more spaces to stare at," says Walton. Likewise, in the living room, "we used to have more pictures, more tchotchkes. We stripped it down to let the room breathe."

The only exception to this stripping-down has been mounting posters

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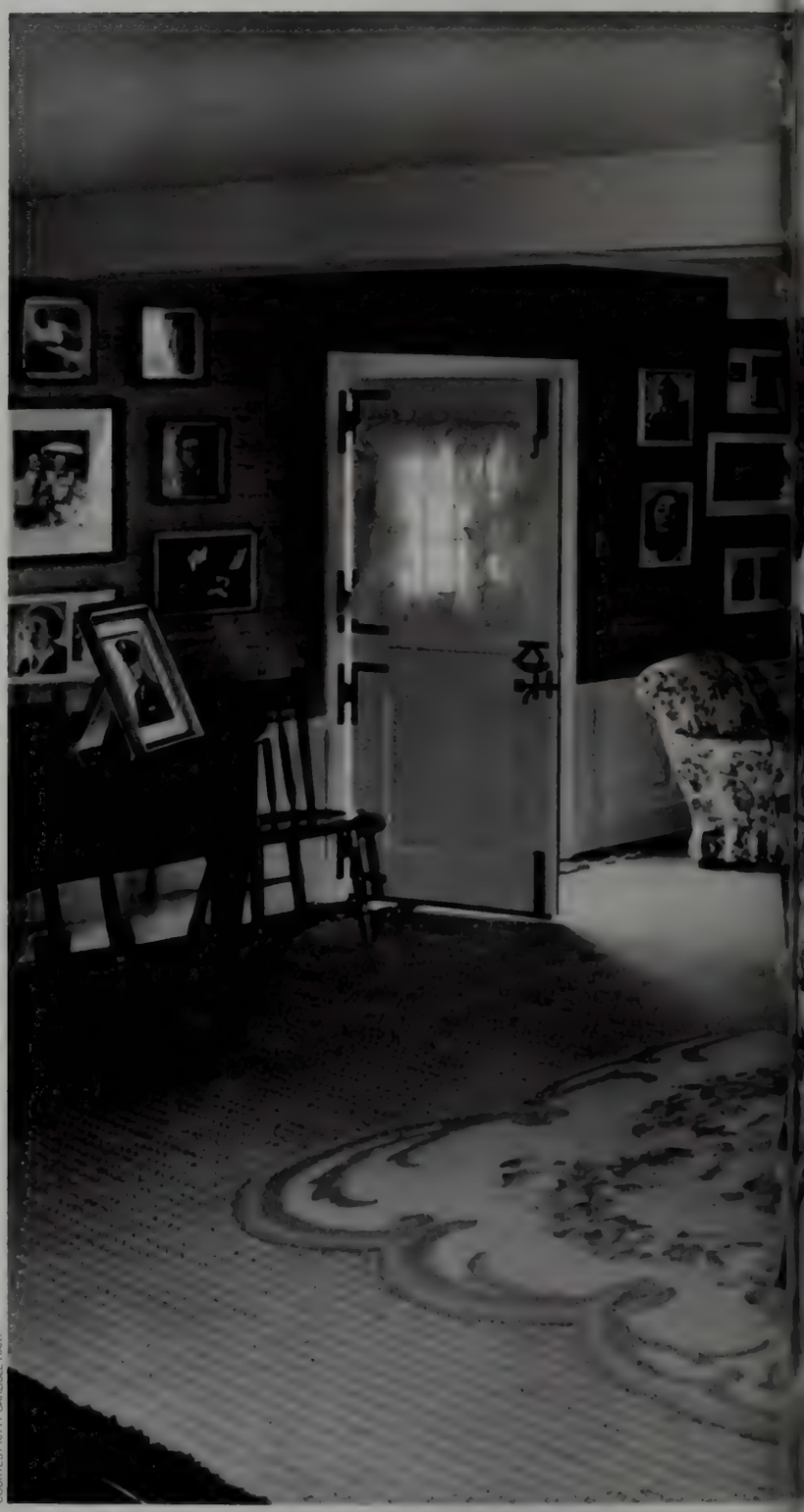


COURTESY KITTY CARLISLE HART

BROADWAY LEGENDS: MOSS HART

THE PLAYWRIGHT'S FAIRVIEW FARM IN PENNSYLVANIA

TEXT BY STEVEN M. L. ARONSON



COURTESY KITTY CARLISLE HART

My Pennsylvania extravagance, my appalling little dream-farm, my beautiful white elephant!" Thus did Moss Hart, in all the sufferable agony of love, apostrophize his country house. In 1937 he had purchased—impetuously, on the strength of a single glance from a moving car—a dilapidated farmhouse on eighty-seven acres in the promised land of New Hope in Bucks County, and then prodigally proceeded to turn it into a model country estate. It was left to Hart's old friend Edna Ferber to interpret his incorrigible spending: "I never have known anyone who so savored every luscious morsel of his own victory over hardship." If Hart was born on Fifth Avenue, it was, he liked to announce, "at the wrong end"; and the family moved, successively, to the Upper Bronx and Brooklyn. "Poverty," he would write, "was always a living and evil thing to me."

He grew up stagestruck and, like an unheralded boy in some inspirational adventure book, became dizzyingly rich and famous overnight. From the moment on September 24, 1930, when the final curtain of the Music Box Theatre came down on his play *Once in a Lifetime*, a lampoon of the coming of talkies to Hollywood (written, incidentally, with-

Playwright, librettist and director Moss Hart often collaborated with George S. Kaufman. They won a Pulitzer Prize for their comedy *You Can't Take It with You*. ABOVE: In 1937 Hart bought a weekend house, Fairview Farm, in Pennsylvania. His bride, Kitty Carlisle, came to live there in 1946. RIGHT: Hart designed all of the interiors, including the chintz-accented living room.

out his ever having been there), Moss Hart at the age of twenty-six was Broadway's wonder boy. The producer he had taken his play to agreed to put it on only if Hart would revise it in collaboration with the seasoned George S. Kaufman. "We married and had several beautiful children," Hart would joke of the fertile partnership that resulted. In the opinion of *New York Times* drama critic Brooks Atkinson, no one could write a complete history of the 1930s without reckoning with the work that issued from Kaufman and Hart's blended pens—not only, he maintained, did they give us comedies of a high order, but they "added to the gaiety of a nation." This same Atkinson went on to good-naturedly accuse Hart of living in Bucks County like a "Broadway agriculturalist."

"I farm, as I write, spasmodically," Hart told a reporter. But in fact he wrote prolifically (fourteen plays in sixteen years)—if only to keep up the upkeep on that folly of a farm of his. Royalties from his and Kaufman's *You Can't Take It with You* (1936) underwrote the swimming pool, the screened-in





COURTESY KITTY CARLISLE HART

The oldest part of the fieldstone farmhouse dates back to 1710. LEFT: A massive fireplace took the chill off the early American dining room, which Hart filled with antique andirons, kettles, utensils and 18th-century glass.

"Can success change the human mechanism so completely between one dawn and another? It can and it does," wrote Hart, an overnight success, in his autobiography, *Act One*. BELOW: He worked at his study's desk.

OPPOSITE: Kitty Carlisle and Hart used to play croquet, a game that he was a master at, on the rear lawn. When Hart first moved to the 87-acre estate, it was barren. He planted thousands of trees and shrubs.





MAURICE JOHNSON COURTESY KITTY CARLISLE HART

He grew up stagestruck and became rich and famous overnight. Hart was Broadway's wonder boy.

back porch, the modern kitchen and the baths (not to mention a treasured electric toothbrush, the last word in fashionable gadgets, against which Hart claimed he needed merely to *lean* his teeth); finished in five weeks, the play also earned its authors a Pulitzer Prize. Kaufman and Hart's *The Man Who Came to Dinner* (1939) delivered the tennis court. And *Lady in the Dark* (1941), which Hart wrote alone, dispensed a two-story wing with a forty-by-thirty-foot living room, a study and four double bedrooms. Forever after, the house would give the appearance Hart desired—of being not only spacious but sprawling.

The playwright playfully called the new addition the Gertrude Lawrence Memorial Wing, in honor of that star's performance as the distraught fashion magazine editor of *Lady in the Dark* whose fantastic dreams drive her straight to a psychoanalyst. Kurt Weill wrote the music and Ira Gershwin the lyrics, and the critical consensus was that if depressions resulted in such splendors, they were to be courted by all sane persons. The play, which had been written during Hart's own much-publicized and nearly interminable analysis (he once wisecracked that he ought to get his sweater lettered *F* for Freud), was something he took special pride in: It sanctioned the subject of psychiatry as an acceptable one for stage and screen. "If nothing else," Hart asserted (knowing perfectly well he didn't need to remind anyone that *Lady in the Dark* had made Danny Kaye a leading light), "it presented a psychiatrist as a dignified, serious person. Before, he was always the comedian with the German accent and the pointed Vandyke beard who, it turned out, was the one who was nuts all the time."

As financially draining as Hart's farm always was, from time to time it made considerable amends. It was a comment penned in the guest book by the naughty author, lecturer and critic Alexander Woollcott, altogether one of the saltiest personalities in America—"I wish to say that on my first visit to Moss Hart's house, I had one of the most unpleasant evenings I can ever recall having spent"—that gave Hart the idea for *The Man Who Came to Dinner*. He and Kaufman drew lavishly on Woollcott for Sheridan Whiteside, the monstrous central character of their cyclonically comic, craftily constructed play. (It is an irony that Woollcott is better remembered today in his reincarnation as Whiteside than as himself.)

Hart went on to get playwriting mileage out of the very buying of his farm. *George Washington Slept Here*, a Broadway hit of 1940, revolves giddily around an urban family's attempts to restore a run-down farmhouse in Bucks County—"one of those old stone houses that go back to Revolutionary days, and it has evidently seen much better ones than the present." (This was the last of the plays that Kaufman and Hart were to write together. Hart had of course other collaborators as well—he wrote the books for Irving Berlin's *Face the Music* [1932] and *As Thousands Cheer* [1933] and for Cole Porter's *Jubilee* [1935]. And later he would spread his wings more widely and write dramas, such as *Christopher Blake* [1946] and *Climate of Eden* [1952]. He would also try his hand at directing—most significantly *My Fair Lady* [1956], for which he won a Tony Award, and the succeeding Lerner-Loewe musical, *Camelot* [1960]. And although he contended that "motion pictures would be more civilized if they had stayed in New York instead of coming to Hollywood," he relaxed his antipathy long enough to be lured there on occasion, writing, among others, the screenplay for *Gen-*

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GEORGE C. WOLFE

SOHO STAGE FOR THE PUBLIC THEATER WIZARD

TEXT BY SUSAN CHEEVER PHOTOGRAPHY BY BILLY CUNNINGHAM

Every time someone creates something, they are trying to understand what it means to be a human being—human beings don't come with instruction manuals," says George C. Wolfe. "They are trying to find the bits of sublime in the chaos." The bits of sublime in Wolfe's living room include everything from Senegalese toy airplanes and a Brazilian carved boat to a bamboo chaise from Mali and the family sideboard from the house where he grew up in Frankfort, Kentucky. "This place is a kind of altar to creativity," explains Wolfe, the fast-talking, quick-thinking forty-one-year-old whose own creativity has electrified New York's Public Theater. "I need all my objects. I feel safe here. If you put me in a bare room, I'd probably become an ax murderer."

Instead, Wolfe is the producer who in two years has doubled the Public's box-office income and its number of subscribers and wooed new, wildly en-

"I spend so much time explaining and wooing and seducing that I need to be surrounded by my objects," says George C. Wolfe (below), the producer of New York's Public Theater and a director and playwright. OPPOSITE: In the sitting area of his SoHo apartment are a 19th-century Egyptian bench, chairs from "a tacky furniture store in Houston" and a painting by Maximino Javier.

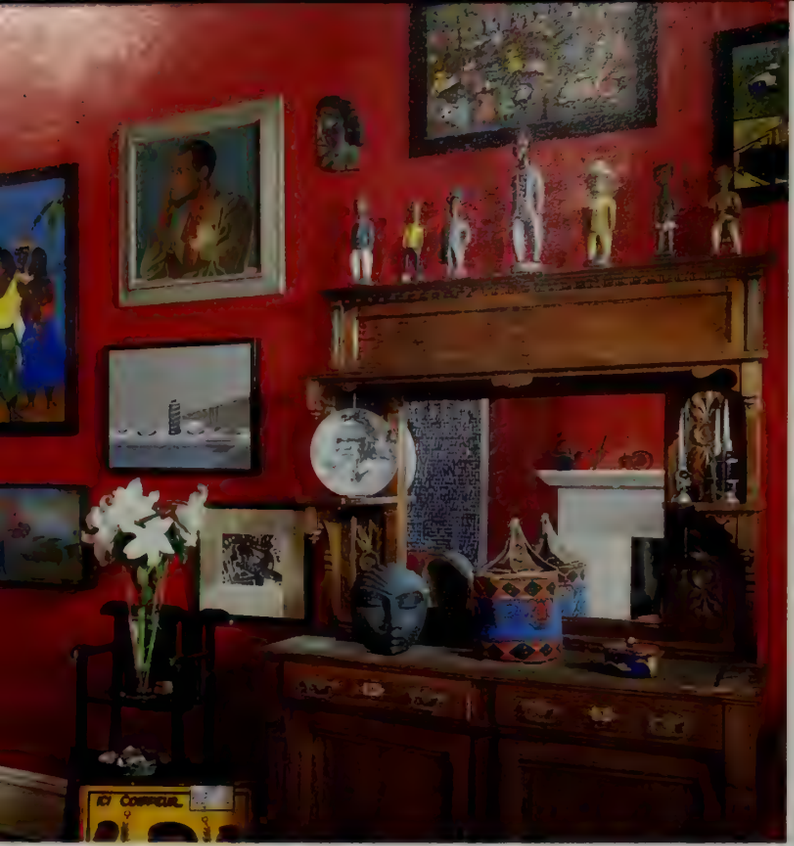
ABOVE: The living room provides a vivid setting for a chaise from Mali, a Brazilian ship model and what Wolfe calls his "Victorian bordello couch—I choose to believe it's from a brothel." The East Indian angel between the windows, he says, was "a gift to myself for surviving *Angels in America*," which he directed. A 1920s ironwork black figure stands in the corner near a Glen Ligon oil.



KEN NAHOUM

thusiastic audiences and patrons. His production of *The Tempest*—complete with Brazilian stilt walkers, Indonesian shadow puppets and Kabuki masks—was the New York Shakespeare Festival's biggest hit at Central Park's Delacorte Theater in more than a decade. "When I took this job I knew I had to live close to the theater, and I knew I was going to be devoured," says Wolfe, who moved to his SoHo apartment two years ago. "I can be creative here. I can be calm here. For creation you need isolation. A certain piece of you has to stand still and listen."

It's hard to imagine George Wolfe ever standing still. He whirls and leaps around his apartment, fueled by a bag of trail mix as his two Jack Russell terriers, Bob and Chica, whirl and leap after him. He has rocketed through at least one successful career, impressing critics in 1986 with his vaudevillian retelling of African American history, *The Colored Museum*, knocking out Broadway audiences by writ-

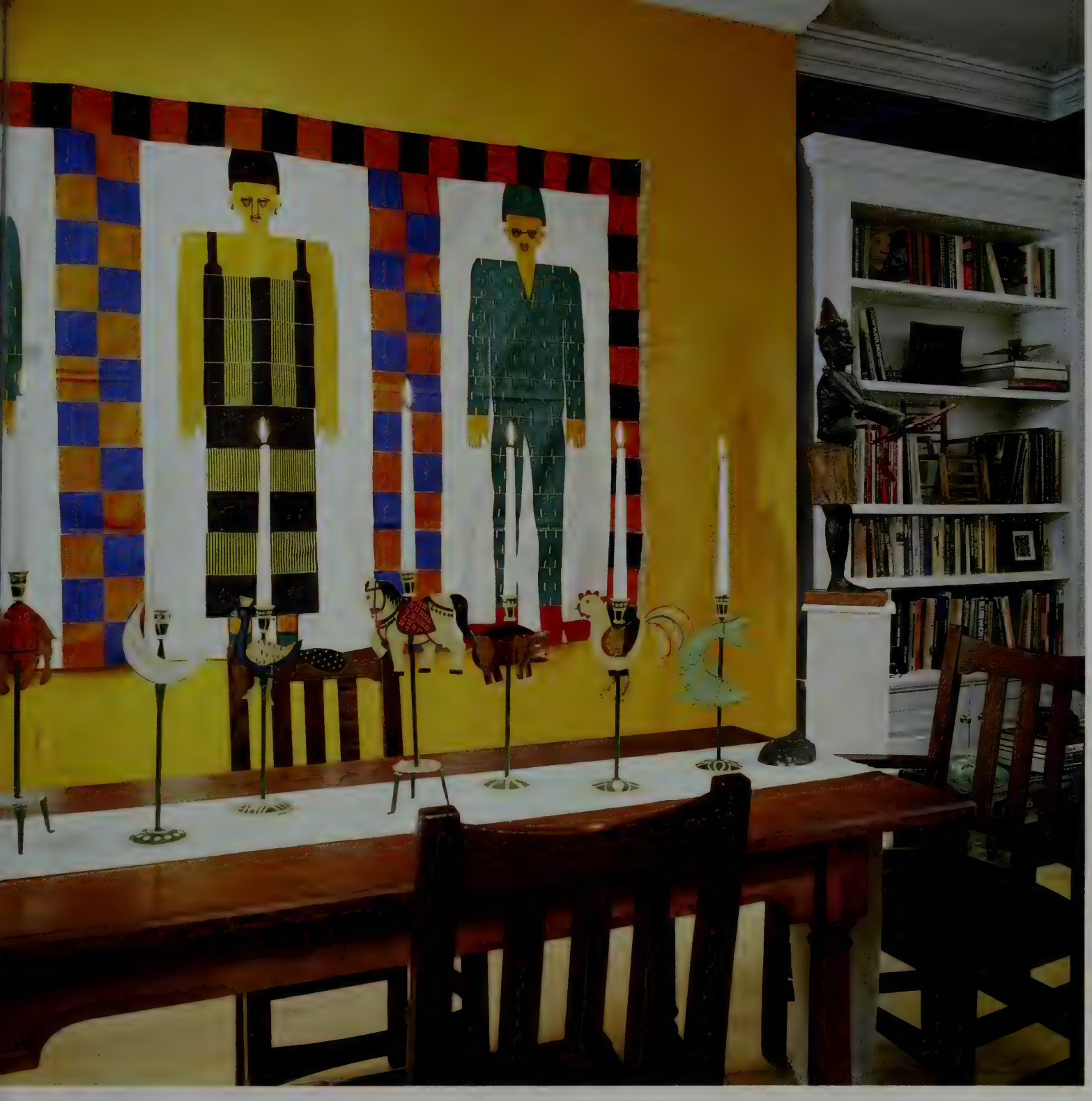


ing and directing *Jelly's Last Jam* (1992) and then winning a Tony for his direction of Tony Kushner's *Angels in America: Millenium Approaches.*

Even as a boy, Wolfe was a manic collector, starting with assortments of bottle caps, cowboys and Indians and dinosaurs and proceeding to snow globes and derogatory black figures like the wrought-iron butler in the corner of his living room. "I had to claim all that derogatory stuff so that I could open myself to other definitions of self," he says. "The older I get, the more I become Frankfort. You run away from the place you come from so that you can reinvent yourself. All Americans are sort of mutts, always looking for fragments of themselves. These are the fragments of all of me and my different selves."

LEFT: Colonial figures from Senegal line the sideboard—"It's been in my family for a hundred years," notes Wolfe. The paintings are by Zilda Prims, Camille Billops and Edmund Kinzinger. The picture of a tree is by a five-year-old Wolfe. "My family always knew I was an artist."





"When I first got the apartment, everything was white," Wolfe recalls. "I thought, A lot of my objects represent people of color, and they look better surrounded by colors." ABOVE: The dining area features a hanging by the Bambara tribe of Mali. The candlesticks are from India. A 19th-century painted Indian figure is at right.

OPPOSITE: Wolfe's collection of santos is set against a wall he painted bronze and gold. A trio of black saints from Brazil are on the second shelf, surrounded by figures crafted in the Philippines, India, Sicily and Mexico.

The fragments, set off by richly colored walls, reflect the many lives of George C. Wolfe: the kid born to a state Department of Corrections clerk and a teacher and principal in a Baptist family in the segregated South; the man whose grandmother kept snakes in formaldehyde-filled jars at each door to keep out bad spirits, and who has an image of a snake in every room of his own apartment; the world traveler who says that the Brazilian city of Bahia is his favorite place on the planet; and the theatrical star whose weekend can include a Latin wedding in Great Neck and dinner at the White House.

The deep-red walls in the living room set off such pieces as a curvy Victorian sofa and an East Indian



Wolfe's office contains his Tony and Drama Desk awards for *Angels in America*. "There are pictures of my grandmother's elementary school class," he says, "my parents—two pretty perfect people—grandfathers and friends, living and dead." At right is a photo of the first class taught by Wolfe's mother, a teacher and principal in Kentucky.

carved angel. There are also works by Camille Billops and Brazilian schoolteacher Zilda Prims and a painting of a red tree done by George Wolfe when he was five. "The process of creation is an intimate and miraculous thing," he says. "Any object is a kind of snapshot of the life of the artist."

A nineteenth-century Egyptian ivory-inlaid bench rests on a Oaxacan rug in the sitting area. "I was working on a project that fell through last year when I saw this bench in a store on Lafayette Street," Wolfe recalls. "Then it was as if a voice said to me: 'George, I don't care how much it costs, when you leave the store you will leave with this bench.' " Wolfe holds up his hands to show how he tried to fend off the voice. "I said no, no—but naturally I bought it. Later I learned that these chairs were kept in hallways to keep out bad spirits and invite good spirits in, and that made sense to me." Of the animal heads that decorate the bench, he adds, "The faces are goofy and regal, ridiculous and elegant, which is how I feel most of the time."

On the apartment's lower level, Wolfe has assem-



"I know I'm smart and a good craftsman," says Wolfe. "And you have to be in command—that's the calamity of being a producer." The New York Shakespeare Festival production of *The Tempest*, directed by Wolfe, is now on Broadway. ABOVE: In warm weather Wolfe uses the "summer bedroom," which opens to the garden. Bed is Mission.

bled his collection of santos, religious figures of everyone from Saint Benedict to the baby Jesus. "If you're just smart, that's the worst thing that can happen," he observes. "You have to exist on an intuitive level, and on a spiritual level too." Downstairs, the bedrooms are separated by his office, where a corner is devoted to a kind of Wolfetorium: mementos that include Wolfe's baby pictures, photographs of friends, pictures of his parents and grandparents, and his Tony and Drama Desk awards. In summer he sleeps in a Mission bed in the room next door, which opens to a garden and a statue of Buddha.

A brass bed from Wolfe's old Kentucky home anchors the "winter" bedroom, where ironwork birds from Haiti fly over a chest made by Wolfe's grandfather. Under a portrait of Wolfe's grandmother Addie Parker Lindsay President, a Mission desk holds a collection of black dolls. "These objects are reflections of my passions," Wolfe says. "Objects have the energy of the person who crafted them. All of art has a life force that emanates from it. I do so love the creative process, and this is where I celebrate it." □

CHARLES STROUSE

THE COMPOSER OF BYE BYE BIRDIE AND ANNIE IN CONNECTICUT



TEXT BY NICHOLAS SHRADY
PHOTOGRAPHY BY ALEC MARSHALL

The Broadway composer Charles Strouse is sitting in the one-room schoolhouse turned studio on the grounds of his Connecticut retreat. Although he appears remarkably focused, Strouse has, in fact, barely slept in two days. The insomnia is the result of both a nagging ear infection and "the sheer creative energy that always accompanies a new musical in progress," he explains. In front of him, the low table is piled with sheets of musical scores and the tentative makings of a libretto. There is a modern upright piano in the corner. Three Tony Awards, which the composer reaped for *Bye Bye Birdie* (1960), *Applause* (1970) and *Annie* (1977), are on the mantel. A floor-to-ceiling bookcase is lined mostly with volumes on music history and the theater and some favorite recordings. On the highest shelf, out of reach and virtually out of sight, are a host of assorted laurels. "It's not that I'm overly mod-





"We wanted to make it as authentic as possible," says composer Charles Strouse (above, in his studio) of the restoration of a 1760 Roxbury, Connecticut, house he shares with his wife, choreographer Barbara Siman. LEFT: The 54-acre property includes a carriage house and a garden, designed by Elisabeth Zeller, with 18th-century stonework.

ABOVE: "The living room's paneling was brought from South Carolina by the original family in the mid-nineteenth century," explains Strouse. Jean Jusko assisted with the interiors. Brunschwig & Fils drapery and sofa fabrics.

BELOW: "The beams, floors and cabinets are all original to the house," the composer says of the dining room. "And the mason's dated carving is still in the fireplace, along with a baby's shoe for good luck—a tradition at the time."

est," he insists, "it's just that those awards are now mere history."

Charles Strouse is a music man through and through. A graduate of the Eastman School of Music and a protégé of Aaron Copland, Strouse has enjoyed a career that is the stuff of Broadway legend. Yet despite being the genius behind some of the musical triumphs of recent decades, creating, along with lyricists such as Lee Adams and Martin Charnin, American standards like "Put On a Happy Face" and "Tomorrow," Strouse shows





ABOVE: An early-19th-century one-room schoolhouse on the grounds was converted into a studio for Strouse and houses some of his Broadway awards and mementos. "We reused the old fittings, bricks and windows," he says.

BELOW: "The master bedroom is the only room where a ceiling was raised, eliminating a crawl space," says Strouse, who enlisted the help of architect Paul Hinkel. "Every other room is as it was when the house was built."







ABOVE: The carriage house includes an apartment, an exercise and game room and a theater complete with stage, lights and a piano. RIGHT: "We use the theater for auditions and rehearsals," says Strouse, who is currently collaborating with Siman on a new musical, *Palm Beach*. "The chairs are late-nineteenth-century factory stools that were used by sewing machine girls in Massachusetts."

little inclination to dwell on past successes. He is eager to talk about the present. "My new show is something of a departure for me," he says. "The story is about a love affair, a particularly obsessive love affair, and that's a theme I've never explored. But more important, this is the first show for which I'm writing not only the music but the lyrics as well. I feel both nervous and inspired."

The composer attributes at least some of the inspiration to his current surroundings, which are quiet and thoroughly conducive to work. "I'm a New Yorker, and when we first began to come up here, the silence and remoteness were a bit unnerving," Strouse recalls. "Now I can work in the studio for ten to twelve hours without pause. I've undergone a philosophical change in part because this house has taught me to sit still."

When Charles Strouse and his wife, the choreographer Barbara Siman, acquired their Connecticut property four years ago, they had reached an important juncture in their lives. For years the couple and their four children had spent weekends and vacations by the sea. "With our work schedules and the children, we had always been drawn to contemporary houses that require relatively little care," explains Siman. Then, six or seven years ago, the Strouses started yearning to put down roots in a place other than their Manhattan apartment or a seasonal beach house. "I began to nurture a kind of New England fantasy of the family gathered around a table at Thanksgiving," Strouse says, "of a snow-covered landscape in winter, of long walks in the woods and of a house with a history, a past."

After a prolonged search, the couple settled on a house that fulfilled every fantasy Strouse had conjured up. It is a fine 1760 white clapboard homestead set on fifty-four acres of thick woodlands and sweeping, manicured lawns. The house's broad oak floorboards, exquisitely crafted woodwork and beam ceilings give it a genuine and homespun appeal.

Although Siman claims that decorating was something entirely new to her, she displayed a natural affinity for it. Family furniture and objects were combined with pieces that she and Strouse acquired at local auctions and antiques shops.

What is perhaps most surprising about the Strouse residence is the relative absence of trappings from the theater world. The mementos are there, but they are subtly displayed.

Where the Strouses have created a piece of Broadway in the midst of the



Connecticut woods is in the carriage house, which the couple have deftly converted into an intimate preproduction theater complete with stage, lights and a dance floor. The walls are decorated with playbills and posters from past shows: *Annie*, *All American* (1962), *Golden Boy* (1964), *Rags* (1986) and *Mayor* (1985), the first musical on which Strouse and Siman collaborated as composer and choreographer. "Before long we'll be rehearsing Charles's new show here," says Siman, who is choreographing the musical.

When asked about the prospects for the new musical, *Palm Beach*, Charles Strouse admits to being mystified about what succeeds and what fails in the fickle world of Broadway. "You know, the shows for which I had to really struggle to find producers, directors, theaters and actors were precisely those for which I won Tony Awards," explains the composer. "I have long since stopped trying to discover what makes a success. That's for the public to decide." □





Since 1966 Isabelle Stevenson has served as president of the American Theatre Wing, which presides over the Tony Awards. ABOVE LEFT: Mario Moltini's *Ballet Suites*, done for the Paris Opéra, hang in the entrance of her Fifth Avenue residence. Over the table is *Madeline* by Ludwig Bemelmans. ABOVE: Her library desk holds mementos and photos from the Tonys.

ISABELLE STEVENSON ON FIFTH AVENUE

AT HOME WITH THE PRESIDENT OF THE AMERICAN THEATRE WING

TEXT BY BRENDAN GILL PHOTOGRAPHY BY KARI HAAVISTO

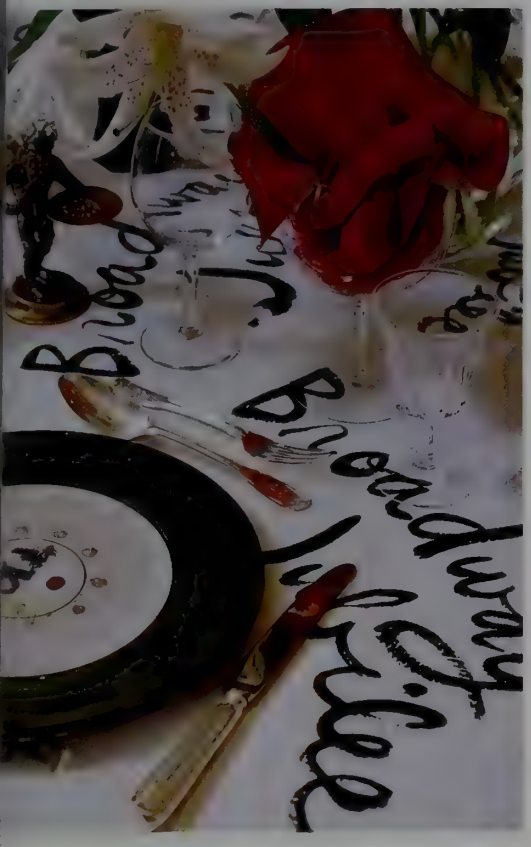


BELOW LEFT: By the *bureau plat* in the living room, which was decorated by the late Melanie Kahane, is a Louis XVI *bergère en gondole* covered in Clarence House fabric. David Hockney's *Blue Guitar Suite* lithos are on one wall.

What is almost certainly the most charming board of directors' room in New York City wasn't designed for that purpose at all. It is the dining room in the Fifth Avenue apartment of Mr. and Mrs. John Stevenson—a room that is often pressed into service for meetings of the board of the American Theatre Wing, of which Isabelle Stevenson has been a member for over forty years and its president since 1966.

Isabelle Stevenson excels as a hostess and as an executive, and the partylike atmosphere evident at board meetings is thanks to the informal high spirits with which she conducts them. Whether at lunch on Fifth Avenue or—an agreeable second best—around a big table at Sardi's, the board carries out an impressive amount of

BELOW LEFT: "I was at a luncheon *The New Yorker* held last year honoring Broadway, and I begged them for the tablecloth," says Isabelle Stevenson (below right). "Our regular Sunday suppers for theater friends have become known for their menu of hot dogs, special baked beans, steamed potatoes and champagne."





KEN NAHOUM

business. But since its members are mainly theater people and since theater people are born storytellers, anecdotes reaching back into Broadway history are indispensable accompaniments to these official occasions. Similarly, committee meetings, which Stevenson presides over in what she calls "the small blue room" of the Fifth Avenue apartment, manage to combine a full agenda with tea, sandwiches and lively insider speculation on that perennial topic, "What is to become of Broadway?"

As the head of the Wing, one of the oldest and most useful service organizations in the world of American theater, Stevenson is robustly optimistic about the future of Broadway. The best-known activity of the Wing is its annual bestowal of the Tony Awards, named after Antoinette Perry, a founder of the Wing, and Stevenson is adamant in her belief that Broadway can survive financially with no lessening of the professional artistry that the Tony Awards came into existence to honor. "The Tonys are not for

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ABOVE: *Circus Master* by Joseph Piccillo is over the library's sofa. "My husband had it in his office, and I hated it. Now I absolutely love it," she says. Works by Sala Opisso and Hockney are by a series of lithos of jockey Eddie Arcaro's hands. Pace leather chair and sofa.

"We've collected art that's not terribly important, just things we respond to," says Stevenson, who is gearing up for the 50th anniversary celebrations of the American Theatre Wing's Tony Awards next June. ABOVE: In the master bedroom is an Edward Fields carpet.


Happy Birthday dear Annie

ANN REINKING

A NEW YORK REFUGE FOR THE DANCER-CHOREOGRAPHER

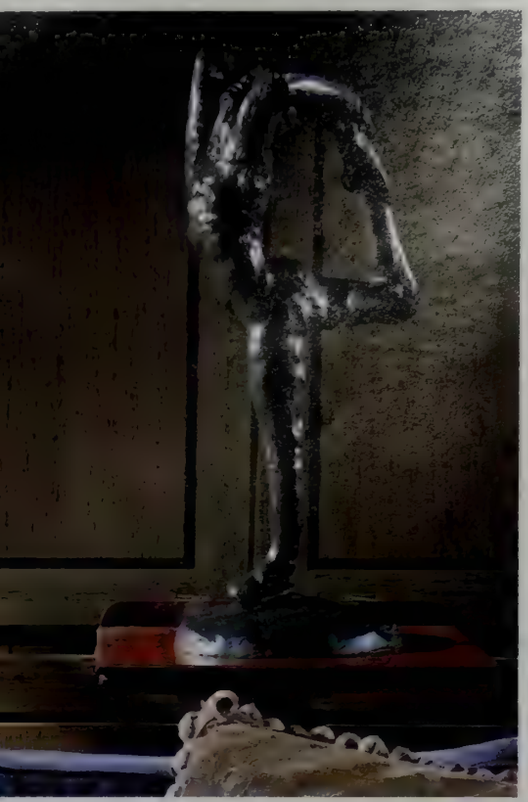
TEXT BY BROOKS PETERS
PHOTOGRAPHY BY JAIME ARDILES-ARCE



"It's a place where I get away from what I do," says dancer, choreographer and actress Ann Reinking (above) of her Fifth Avenue apartment. LEFT: Though the two-time Tony nominee displays few mementos, an Annie Leibovitz photograph in the living room, on the table at left, commemorates a Broadway benefit to fight AIDS. Brunschwig & Fils chenille on chairs and ottoman. The Regency X-stools are from Stair & Company.

One of Ann Reinking's favorite images of New York is that of a small brownstone against a backdrop of steel-and-glass skyscrapers. "I've always liked that picture," Reinking says. "It epitomizes New York's sense of fun and bravery. I like juxtaposing styles together. I have an eclectic nature—and the city does too."

Manhattan has been Reinking's home for the last twenty-five years. Born in Washington State, she keeps houses in Seattle and Tampa, Florida, where she is artistic director and cofounder of the Musical Theatre Project. But, she says, she's definitely a New Yorker now, having settled into a Fifth Avenue pied-à-terre overlooking Central Park. "I love the city in the fall, when it becomes awake again. The theater season becomes exciting. I go to concerts at Lincoln Center and to the opera, though my first love is the ballet."





LEFT: A reproduction of a sculpture by Rodin portrays a dancer—"although you couldn't possibly hold your leg in that position." Reinking's choreography will appear in November in a television production of *Bye Bye Birdie* directed by Gene Saks. BELOW LEFT: A 1990 portrait of the dancer and her son rests on a table below a sketch by Degas, in whose work she sees "the underlying delicacy and fragility of dance."

"There's an energy that emanates from a place that's breathed so much art," Reinking says of the Metropolitan Museum, which she sees from her windows. "There's always something to look at—the performers, the parades." BELOW: Dining room wallcovering, Old World Weavers.



It was as a dancer in the Corps de Ballet at Radio City Music Hall that Ann Reinking got her first break in the theater. "I was a lily in the Easter Show," she recalls with a laugh. She soon went on to more stellar roles on Broadway: in Bob Fosse's *Dancin'* (1978) and his revival of *Sweet Charity* (1986) and in *Over Here* (1974), for which she won the Theatre World and Outer Critics Circle awards. More recently Reinking—a quadruple threat as actor-singer-dancer and now choreographer—has toured in a revival of *Bye Bye Birdie* with Tommy Tune and staged ballets and musicals. Hits fall the director Gene Saks will feature Reinking's choreography in a special television presentation of *Bye Bye Birdie*. "Broadway is like opera now," Reinking says. "We just keep doing the great ones. We get the honor of seeing someone else with different sensibilities interpret them anew."



Gershwin lived in a streamlined penthouse apartment on Manhattan's Riverside Drive from 1929 to 1933. OPPOSITE: The living room featured Gershwin's art collection, including Picasso's 1901 *Absinthe Drinker*, center; the bronze bust of the songwriter is by Isamu Noguchi. ABOVE: Gershwin wrote his music on the Steinway piano.

difficult to compose in the big house he shared, all through his twenties, with his family on Manhattan's Upper West Side. Indeed, no one seemed to know the identities of many of those who wandered through the five floors on West 103rd Street, telling stories, drinking tea, playing checkers or knocking balls around the pool table. When he had something serious to write, such as the Concerto in F (1925), Gershwin was compelled to leave home and rent rooms a few blocks away, at the Whitehall Hotel on Broadway.

It was thus lucky for him, as well as for those who love his music, that he found the perfect bachelor apartment, a penthouse at 33 Riverside Drive, at the corner of Seventy-fifth Street, with large terraces that offered panoramic views of the mighty Hudson and the New Jersey Palisades on the far side. "The view from the terrace, when twilight sheds its benediction over the city-empire grown suddenly somnolent, is slightly unreal," wrote one early and rather gushy biographer. "There is a haze over the Hudson; the Palisades become legendary in the mist. On a summer's eve it may all seem so languorous that one hesitates to breathe words into this hush. Lights appear against the vast backdrop that is both city and sky. . . . That way lies Broadway."

"A dapper lean shark of a man" was how songwriter Hoagy Carmichael described Gershwin; "streamlined" was the adjective the writer Osbert Sitwell applied to him. And lean and streamlined, in



ABOVE: The Art Déco dining room epitomized the apartment's sleek 1920s atmosphere. OPPOSITE: A hand-painted screen by his cousin the artist and art connoisseur Henry Botkin, which depicts scenes inspired by Gershwin's *An American in Paris*, stands in the bedroom.

harmony with both his appearance and his temperament, was how Gershwin's new aerie soon looked. It may have fitted him so well because his decorator, Kay Swift, knew him so well. The daughter of a New York music critic and an English decorator, the wife of a Wall Street banker, the talented Swift was not merely Gershwin's decorator; she was also his mistress, the woman who, after his mother, probably most influenced his tragically short life.

His apartment, uncompromisingly modern, suited not only Gershwin—"I am a man without traditions!" he liked to say—but the optimistic, forward-looking New York of the twenties as well. Its furniture was fashioned along severe lines, its color scheme was dominated by stark blacks and whites, its bookshelves were arranged in terraces, and its tabletops were as shiny as mirrors. Captured in photographs, it still looks, nearly seven decades later, decidedly futuristic. In 1929 it must have startled many of Gershwin's guests as much as it did Behrman, who confessed that the "weirdly crenellated" dining room lamp reminded him of the last act of *Dynamo*, a popular play of the time with Buck Rogers–like sets. Another weirdly modern fixture of

the dining room, a frosted piano, was eventually banished to the gymnasium. Gershwin wrote his music on an old-fashioned grand piano in the living room, which was the only bow to the past, a grudging one at that.

The art was chosen by Gershwin himself, with considerable help from his cousin Henry Botkin—"my cousin Botkin the artist," the composer always called him. When Gershwin became a dedicated collector of modern art, Botkin sent him off to galleries with instructions to choose the artists he liked. Knowing his preferences, Botkin, who spent most of his time in Paris, was then able to buy the preferred artists' newest canvases. An apt and discerning pupil, Gershwin soon covered his walls with superb paintings: works by, among the Europeans, Rouault, Utrillo, Modigliani, Matisse, Rousseau, Chagall, Gauguin and Picasso; among the Americans, Max Weber, Thomas Hart Benton and George Bellows.

Inspired by the score of Gershwin's *An American in Paris* (1928), Botkin himself painted the large screen that stood by Gershwin's bed. The only time Gershwin doubted Botkin's judgment came when he could not find a catalogue listing for the pride of his collection, Picasso's *Absinthe Drinker*. A photograph of the painting was quickly dispatched to the artist, together with a request for authentication. When there was no answer, a second photograph followed. Picasso eventually ended the suspense, scrawling under the photo: "This is my picture. Pablo Picasso."

Mingled in with paintings by Picasso, Gauguin and Matisse were several genuine Gershwins. Urged on by his brother Ira, Gershwin had taken up paint-

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ABOVE: Gershwin bought numerous works by important European and American modern artists such as Henri Matisse, Paul Gauguin and Max Weber. He often said of his favorite artist, "If only I could put Rouault into music."







GENE SAKS

THE BRIGHTON BEACH MEMOIRS DIRECTOR IN MANHATTAN AND EAST HAMPTON

TEXT BY SUSAN CHEEVER PHOTOGRAPHY BY SCOTT FRANCES

One of Broadway's premier comedy directors, Gene Saks divides his time between the Upper East Side apartment he shares with his wife, Keren, and their house in East Hampton. He has also directed films, including *Barefoot in the Park*, and acted in *I.Q.*; the television version of *Bye Bye Birdie*, which he directed, airs this fall. ABOVE: Saks's Tonys for *I Love My Wife*, *Brighton Beach Memoirs* and *Biloxi Blues*.

New York City





ROB MELNYCHUK

LEFT: A wall in Saks's New York study is crowded with posters of plays, from *Enter Laughing*, the first Broadway show he directed, to *A Thousand Clowns*, which he will direct again next year. ABOVE: The Sakses and their daughter, Annabelle.

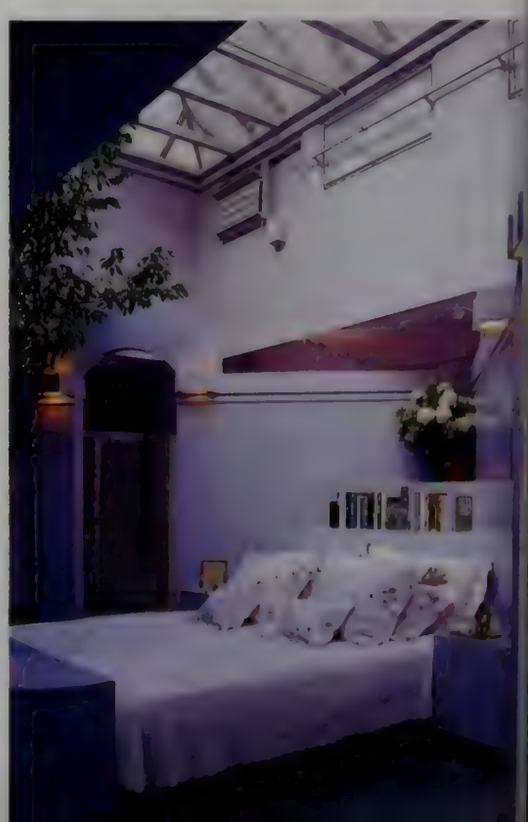
Gene Saks is probably as much at home in the theater as he'll ever be in the airy indoor porch of his shingled house in East Hampton or the ivy-wreathed dining room of the Manhattan apartment where he lives with his wife, Keren, their daughter, Annabelle, and two black Labrador retrievers, Blackberry and Sadie. In fact, the Theatre Hall of Famer's extraordinary fifty-year, three-Tony career as an actor and director reads like the Lullaby of Broadway. After Cornell and the navy—he landed at Normandy—he joined the Actors Studio and won parts in *Mister Roberts* (1948) and *South Pacific* (1949). By 1963 he was directing Alan Arkin in *Enter Laughing*, which was followed by such hits as *Mame* (1966) and *I Love My Wife* (1977) as well as a string of Neil Simon plays, including *Brighton Beach Memoirs* (1983), *Biloxi Blues* (1985) and *Broadway Bound* (1986). He has also directed such films as *Barefoot*

ABOVE: The living room in the apartment is an unusual English-style space. "The placing of furniture is very interesting," says Gene Saks. "First there's the necessity, then there's the aesthetics."

Set in an Edwardian mansion, the apartment once featured a handball court. BELOW: Keren Saks worked with floral designer Paul Rueckwald to turn a terrace into a plant-filled dining room.

BELOW: Keren Saks asked architect Peter Wilson to create a master bedroom out of what was two bedrooms with a false ceiling. "The space had been the top of the handball court," she says.





in the Park (1967) and *The Odd Couple* (1968). And he has shared the boards and the movie screen with everyone from Mary Martin to Paul Newman, most recently acting in *Nobody's Fool* and with his old friend Walter Matthau in *I.Q.* "The theater is his life, his passion, and it always has been," observes Keren Saks, a partner in the East Hampton and Manhattan catering firm Della Femina/Saks. "He loves his home, but the theater is *it*."

During his remarkable, long-running career, Gene Saks has lived in fourteen New York apartments, beginning with a cold-water flat on Sullivan Street. Fifteen years ago, when he and his wife first saw the two top floors of an Edwardian mansion on the Upper East Side—a vast, quirky space that featured a bricked-in terrace and a living room with no windows and had originally included a handball court—they bought it in half an hour. "We'd been looking at houses for months," Keren Saks explains. "They were all too big or too small; this was just right, and we knew there was nothing else like it in New York."

With the help of the late Robert F. Spitler, architect Peter Wilson and floral designer Paul Rueckwald, the couple installed skylights and tore down walls, creating a dramatic second-floor bedroom with a double bath, a skylit kitchen and a book-lined office suite for Gene. The bricked-in terrace became a garden room filled with real and stenciled flowers, with a wall of casement windows through which light pours into the beamed living room—a showcase for a spectacular collection of objects.

"We went nuts with our love of antiques and carpets and visual art," Gene Saks says. "There was that marble-topped table that we certainly



East Hampton

"It's like a country garden somewhere in the mildest part of England," says Gene Saks of the couple's East Hampton residence. New Dawn roses climb over a trellis designed by caretaker Nate Bennett.

ABOVE: Annabelle Saks plays with Blackberry, one of the family Labradors, before the house, which dates from the 17th to the 20th centuries. "If the house were a stage set it would be for a comedy, maybe *The Importance of Being Earnest* or an English farce," says Gene Saks.

RIGHT: "We spend most of our time on the porch," says Keren Saks. "The wood-burning stove and double windows make it usable all winter." The low table and the wicker pieces were bought locally.





The late decorator Robert F. Spitler helped Keren Saks design the living room, whose beams reflect its 17th-century origins. "It has a lot of odd angles," she points out. "There's a secret quality to both our residences. Gene is enormously private—I think if you have a public life, your private life becomes very important." Fabric is from Brunschwig & Fils.

didn't need, but we just had to have it." The couple haunted auctions and antiques stores. "My husband is a lamp fetishist," Keren Saks confides, "and he really knows carpets. He hangs with the barracudas at the auctions. If you showed him a naked woman and a beautiful old Kazak, he'd be hard-pressed to choose!"

Gene Saks remembers their shopping sprees a little differently. "The apartment represents the first part of our marriage, when Keren introduced me to the glamour of the fast lane," he says. "The house in East Hampton represents the second part of our marriage, when I introduced her to the slow lane."

The house, an expanded seventeenth-century saltbox that the couple bought in 1984, has become the center of their lives and the subject of their intimate dialogue about style. "The apartment is where we camp out until we can get to the house," says Keren Saks. Although the house was structurally sound, held together by massive three-hundred-year-old beams and surrounded by ravishing acres of lawns and tulip, honey locust and maple trees, Keren Saks couldn't wait to tear up the beige shag carpet and throw out the orange-corduroy-covered furniture. She had chairs specially made for the small, oddly shaped living room. A dining table came from London, where the Sakses were visiting Gene's friend and colleague Alan Ayckbourn. The wicker for the porch was purchased at a tag sale at a big house on Lily Pond Lane.

"We really treasure our house in East Hampton," Gene Saks says. "It spells protection. It's a kind of security blanket. It's strangely private in its own little enclave, and you get away from the working part of your life there. You can sit and read a book and contemplate your navel."

The three-story structure is centered around the diamond-paned indoor porch, which the Sakses extended with a brick terrace. "We drew the outline with a hose," Keren Saks recalls, "and then the guys came and put in the bricks." The couple also added a swimming pool at the corner of the property.

They were careful, however, not to make changes that would alter the



ABOVE: The couple bought the plank-topped dining table and Windsor chairs in London, and Keren Saks found the chandelier in Manhattan. "I don't have a particular style," she says. "We buy what we love." Sanderson wallcovering.

OPPOSITE: The beams in the master bedroom, as elsewhere in the house, date from about 1680 to 1700. "We no longer have to worry about pest control," says Keren Saks. "The wood is almost ossified." Mahogany bureau is 19th century.

Colonial atmosphere of the house, which is said to have a Revolutionary War–era cannonball embedded in one of its beams. "It's a comforting place because it's an old house, and we were faithful to that," Gene Saks says. "It was built with a lot of love in a simpler time by simpler people who devoted their lives to it. It's calming to think that life is not just us, that it's a continuation of the generations, that it includes all our history."

The great trees, misshapen by storms and hurricanes, have histories of their own. Trees are one of Gene Saks's many enthusiasms—he is also a painter, and his luminous watercolors hang on the walls of the living room. When he was in the sixth grade in Hackensack, New Jersey, he says, the town had his class conduct a tree survey. "We went out on our bikes and charted and identified every tree," he says. "I loved the idea of not being in the classroom, and ever since then I've loved trees."

But above all, the apartment and the house are a collaboration between Keren Saks's restless, self-assured, imaginative taste and her husband's measured, knowledgeable certainty when it comes to the way things should look. "The director Antonioni once wrote that when he comes on the set he takes the furniture and arranges it the way he would in his house," says Gene Saks. "I do that too. It's sort of like kids playing house. I guess I've played house all my life."

Whether it's a stage set for real life or a security blanket, the couple's house in East Hampton seems to be another hit. "In good times and in bad times it's been a source of great pleasure for both of us," Keren Saks says. "We'll go out there in February, sit on the porch and light a fire, and we just can't believe our good fortune."

If their life were a play, Gene and Keren Saks would give it a standing ovation. □



FRED EBB

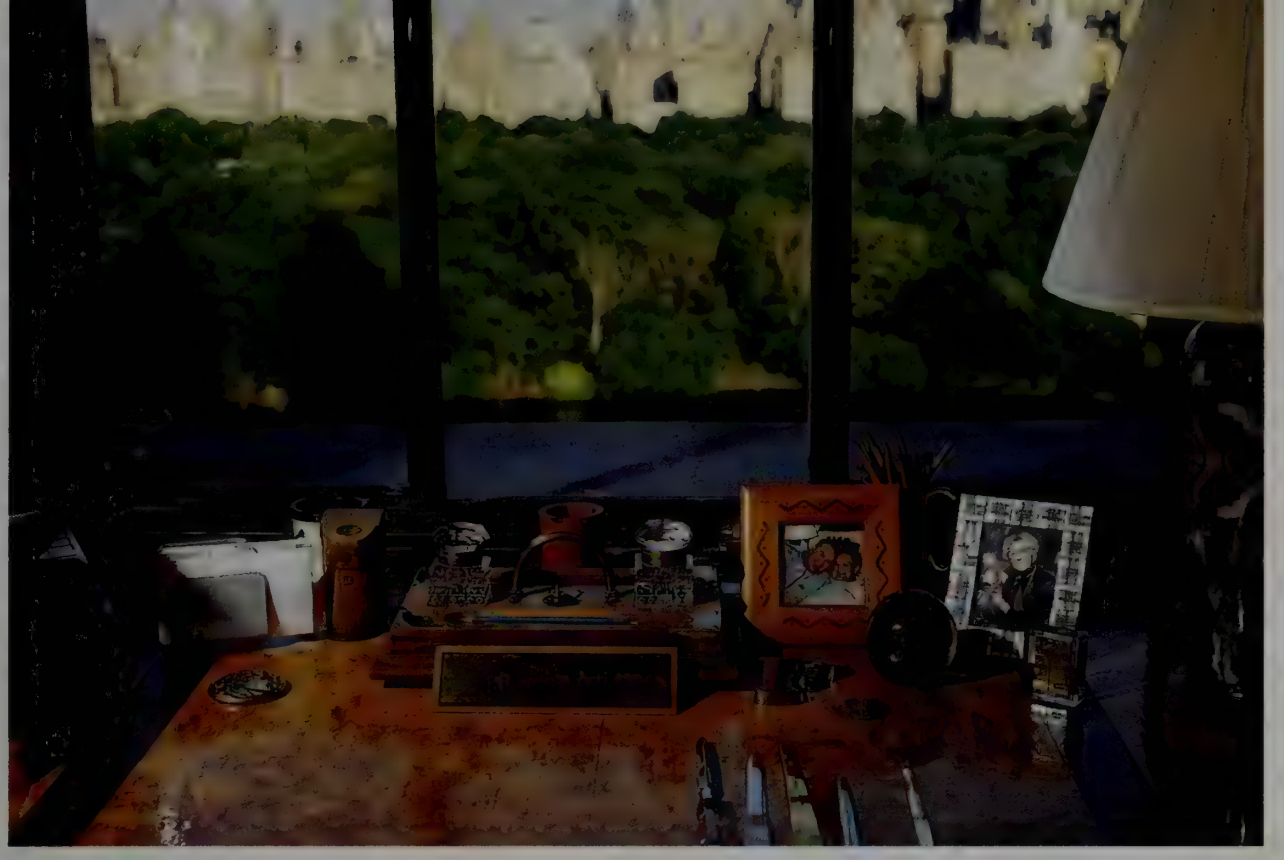
CABARET'S LYRICIST ON CENTRAL PARK

TEXT BY MICHAEL FRANK PHOTOGRAPHY BY DANIEL AUBRY



JIM MCHUGH

"The first thing I ever bought for an apartment—before carpeting or a sofa—was the small Baldwin piano," says lyricist Fred Ebb (left) of the instrument in the office of his New York apartment. Ebb, who won Tonys for *Cabaret*, *Woman of the Year* and *Kiss of the Spider Woman*, keeps an array of awards in a glass-fronted cabinet on the wall.

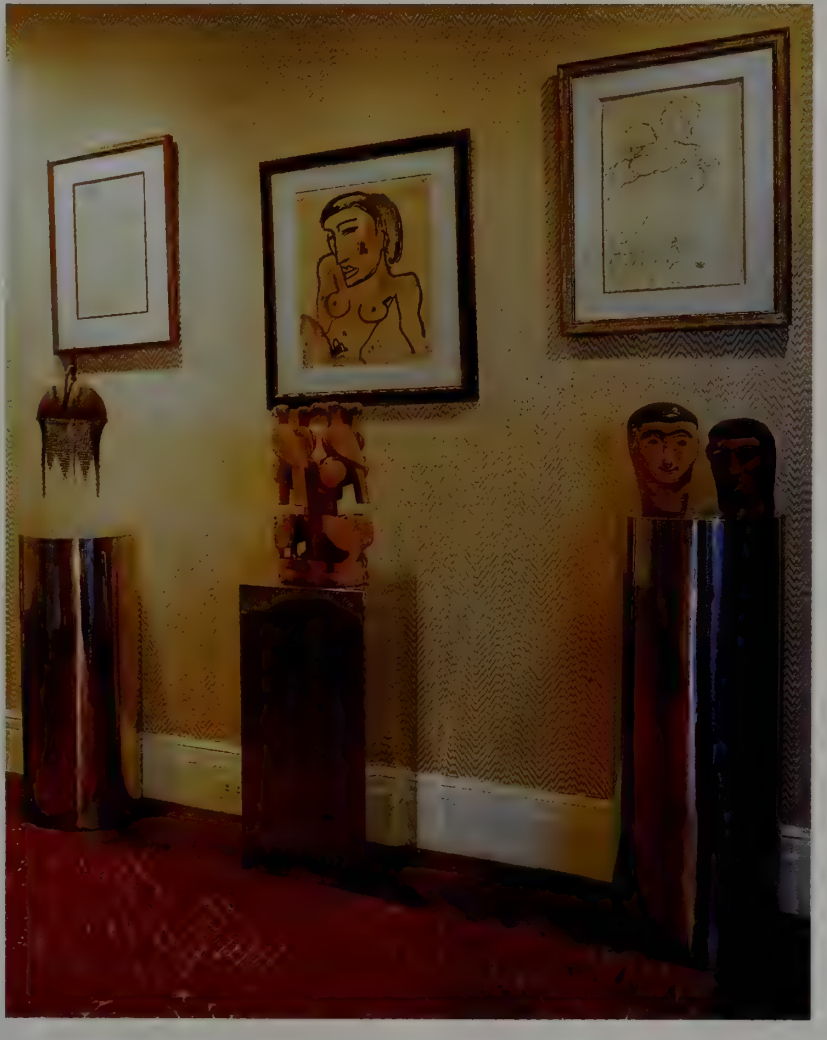


"I still type my lyrics on a standard Royal manual typewriter," Ebb points out. "It's the same one I've used since I started. I consider it good luck." ABOVE: The desk in his office faces Central Park. BELOW: "As part of the research for *Cabaret*, I examined German Expressionist art and became an aficionado of the school," explains Ebb, who exhibits pieces from his collection in the hall. "The boldness, starkness and vitality appealed to me."

Although lyricist Fred Ebb rigorously subscribes to the auteur theory of musical theater—the director's vision predominates, the libretto determines the temper of the show—after thirty years in the business, Ebb and his longtime collaborator, composer John Kander, have assembled a body of work marked by its own set of distinctive characteristics.

Foremost, perhaps, is a kind of *non*-characteristic: The pair are famously chameleon-like, able to bend their musical vocabulary to a formidable variety of periods and places, from the Depression America of their first collaboration (*Flora, the Red Menace*, 1965) to Germany of the Weimar Republic (*Cabaret*, 1966) to prewar Greece (*Zorba*, 1968) to the Roaring Twenties (*Chicago*, 1975). Such versatility may not make for easy summarizing, but it does make for a rich theatrical experience, for both the audience and the lyricist. "I love to do research," Ebb says. "I love to steep myself in the culture, the music and movies and art, of a particular time."

The result, often, is a collection of songs of considerable nuance, verve, sophistication and—significantly—range. Kander and Ebb seem to be as at ease writing in a lighthearted chord as they are in a darker one. It is not often that a critic commends a composer and a lyricist for the "acrid flavor" of their work, as Pauline Kael did when she reviewed the movie version of *Cabaret* in 1972. The music, she said, left "a taste of death on the tongue."



Cabaret shares with a number of other Kander and Ebb shows the use of a framing device. The songs, instead of growing organically out of the story, are nearly all confined to the Kit Kat Klub, which was both a nightclub and, inevitably, a metaphor for the decaying Germany of the Weimar Republic. In *Zorba*, a café provided a similar (if somewhat less resonant) framework through which the famous "apostle of life" presented his philosophy, while in *Kiss of the Spider Woman* (1993), the prison cell served as a stark point of departure for the old movie stories that Molina, the window dresser, related to his cell mate, the Marxist revolutionary Valentin.

"The concept musical is really something invented by the director," Ebb explains. "It just happens that John and I are able to write to that concept, and to derive a good deal of inspiration from it." Ebb insists that he is equally inspired by certain kinds of characters, though. "Lyrically I gravitate to strong people who overcome obstacles," he elaborates. "The optimistic girl, the strong girl who is determined to get along—she's my favorite."

No matter how acutely a lyricist is drawn to a character, however, Ebb maintains that his prevailing challenge is to fit his language to the language of the libretto. "Zorba was hard," says Ebb. "I was writing for a classic character whose personality was extremely distinct. I couldn't be colloquial; I had to write within his speech pattern. I found *The Rink* [1984, the story of a mother and daughter who fight over a family-owned skating rink] much easier. I immediately responded to the people in a musical way."

"I'd always envisioned an apartment where you can put your feet up on anything, and I'm pleased I've achieved that," says Ebb, whose collaborator, composer John Kander, comes over for writing sessions. "By now my friends know where everything is. Johnny could find the fridge in a blackout." BELOW: A larger piano in the living room, displaying portraits of Frank Sinatra and Barbra Streisand, among others, is where Ebb and Kander play "when we're showing off."





Family photographs in the den are interspersed with memorabilia from Ebb's career, such as the Liza Minnelli and Joel Grey dolls in costume from his shows and the crossword puzzles that include his name. "The clues were things like '*Cabaret* lyricist' and 'Kander's partner,' " notes Ebb. The portrait of Ebb with Minnelli is by Annie Leibovitz.

Fitting lyrics to a libretto, and of course to music, requires collaboration, and in the big things as well as the small ones, Ebb and Kander are compatible: "John likes to leave home to work, I prefer to stay in, so he always comes to my apartment." The pair never write separately. "I'll have an idea or a sketch of how a song should begin, and I'll give it to John," Ebb says. "If he likes it, we start to improvise. We work in the same room at the same time. I think it helps push us both to more daring forms."

As a team, Kander and Ebb have in turn collaborated with a number of stellar directors, among them Hal Prince, George Abbott, Gower Champion and Bob Fosse. They have also had long relationships with performers, notably Liza Minnelli, who made her Broadway debut and won her first Tony in *Flora*. Ebb has written material for her television specials, concerts and movies, including songs for Martin Scorsese's *New York, New York* (1971), which gave Kander and Ebb the chance to celebrate the city in what has become its own anthem ("Start spreading the news . . ."). "Liza influences my writing a great deal," Ebb says. "The way she sings, her attack on a song. I've found her voice ringing in my ear."

Kander and Ebb have worked together since the early sixties, and they have received what *Stereo Review* has described as "just about all the available honorific hardware except an Oscar." Many of these—Tonys, Emmys, a Grammy—are displayed

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CHITA RIVERA
THE KISS OF THE SPIDER WOMAN STAR OUTSIDE NEW YORK

TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY DURSTON SAYLOR



Chita Rivera has a theory about houses. "I think they have a will and a drive of their own—they can usurp you," she says. "They dictate what they want. I have a notion that the windows fly up and the house spits out everything that doesn't belong."

Given this scenario, how to account for the fact that her own house—a two-hundred-year-old Federal farmhouse furnished with perhaps more Japanese and Mexican effects than American—has never even upped and cleared its throat? Chita has a theory to explain *that*: "Because my personality is also all of this, the house can accept it. I'm a human Mix-

"This is the first time I've ever felt that a house has a soul," says Chita Rivera of her 200-year-old residence near New York. ABOVE RIGHT: Rivera, who is touring in her Tony-winning role in *Kiss of the Spider Woman*, is seated in the solarium. BELOW: "The house was in excellent condition. The artists who lived there left me a gold mask and a note saying, 'Welcome home.' "

OPPOSITE: In the stairwell, behind the hat she wore in the Broadway production of *Chicago*, is a LeRoy Neiman sketch of her (top row, center) next to a Richard J. Burbridge portrait for *Vogue* of Rivera in *Kiss of the Spider Woman*. INSET: Displayed in the living room, amid Tonys for *The Rink* and *Spider Woman*, is a tiara that made Rivera an Honorary Ziegfeld Girl.




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TRIO



"Each room has a different personality that dictated what it wanted, and the living room said Oriental," says Rivera. "I've been presented with many gifts when I've toured—the bridal kimono was a present from the Japanese producers of *Can-Can*." Religious blessings she found in Kyoto are mounted above a Japanese doll.

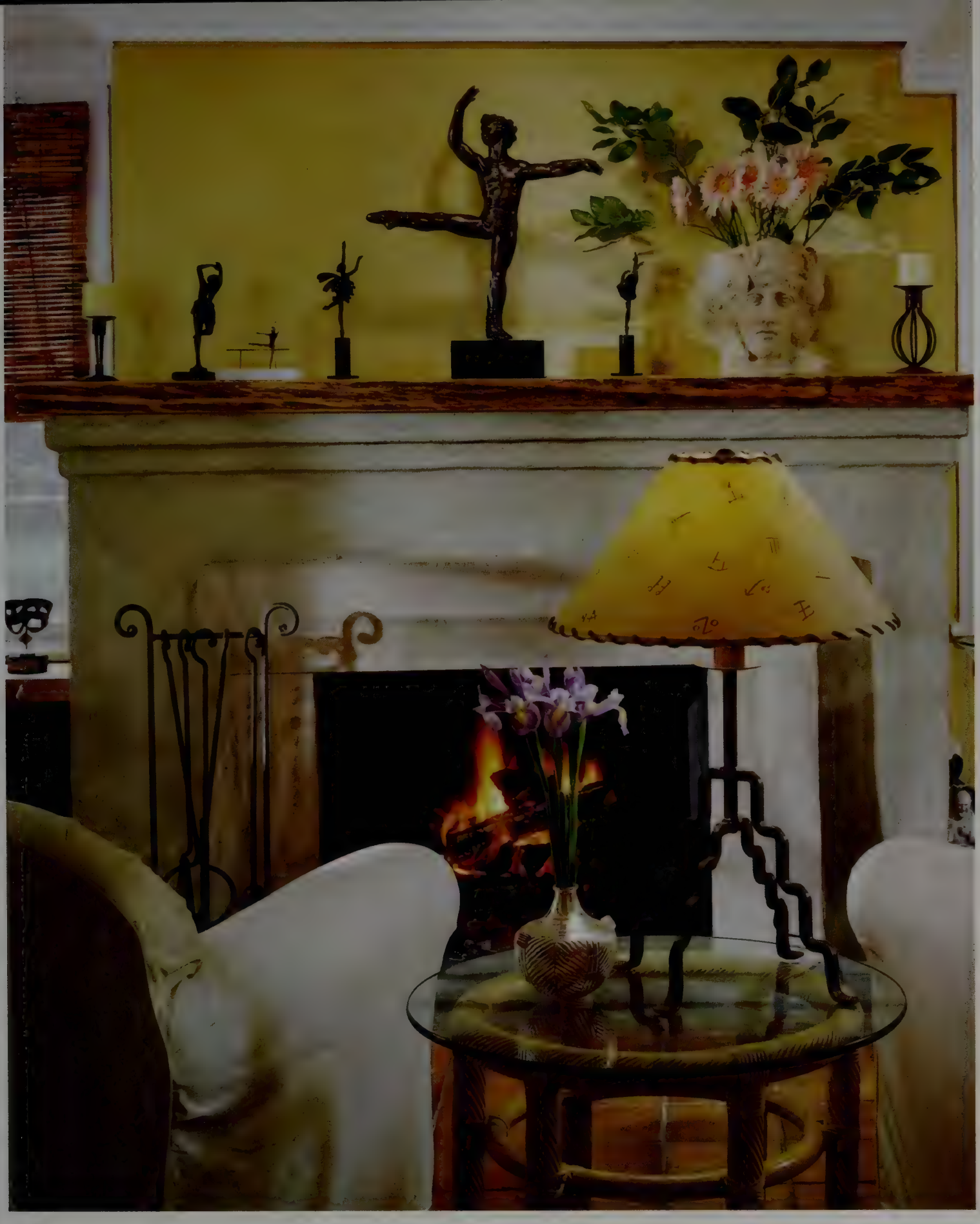
master—or should I say Mixmistress. I love to intermix furniture the way I love to mix food, people, clothes, flowers, animals, anything, everything. And besides, each room can have a personality—each *part* of a room."

The musical superstar's farmhouse sits on four parklike acres surrounded by woods one can get lost in. She has lived there contentedly and self-effacingly for the past sixteen years. "I just needed to get out of that city, New York," she explains, "but I didn't want to be more than thirty-five miles out. I took a compass and just aimed in this direction—Rockland County. You breeze up on the parkway."

Chita brought precious few things with her from Manhattan—the Victorian mirror in the dining room, for one. She preferred to acquire as she moved along (and when she wants to, she can move at the speed of the animal whose name she shares). That no object in the ten-room house seems minor or slight can be counted a major accomplishment; each one is exalted by her own festive style, by proximity to the primal life force known as Chita Rivera.

For Chita is the original Broadway showstopper, now in her fifth decade of stardom. As a seventeen-year-old scholarship student at George Balanchine's School of American Ballet, she auditioned on a lark for a place in the chorus on the national tour of *Call Me Madam* (1952). The rest is legend, if not myth—five years later she was burning up the stage of the Winter Garden as the spitfire Anita in the original production of *West Side Story*, where she brought down the house with a frenzied rendition of "America" that was more like a sudden conflagration. She went on to create the role of Rosie Alvarez in the musical *Bye Bye Birdie* (1960), which was the first of her seven Tony nominations, and to originate the part of Velma Kelly, the dancing murderess, in *Chicago* (1975). It was for *The Rink* in 1984 that she received her first Tony as best leading actress in a musical.

And now she's winding up the eighteen-month North American tour of *Kiss of the Spider Woman*, playing the part she pioneered on Broadway (in



The large dance sculpture on the study's mantel is the Lifetime Achievement Award presented to Rivera in 1994 by the School of American Ballet, where she got her start. "It's majestic," she says, "but I find I collect female figures, because I prefer the shape." The other dance sculptures are by British artist Tom Merrifield.

"Being asked to play a fantasy woman at my age is a compliment—no doubt about it."



The family room, which was originally the front porch and is where all family gatherings are held, "had a wonderful stenciled floor, but I was determined to use tile for a more Mediterranean feel," says Rivera. "I don't usually like pictures of myself on the walls, but the 1965 portrait of me by Immerman is in the perfect spot."





ABOVE: "It took me a long time to find the right piece for the bed," says Rivera of the master bedroom's Mexican hand-stamped tin headboard of roses and pineapples, which she found in the Hamptons. Through the window is a view of the barn. "It's bigger than the house. Everyone who sees it says, 'Let's put on a show!' "

1993 it won her her second Tony for best actress in a musical). Parts, one should say—since she plays the dual characters of the Latin American movie goddess Aurora and the death-enmeshing Spider Woman. With this performance Chita Rivera nightly puts the sex back in sexagenarian. "Being asked to play a fantasy woman at my age is a compliment—no doubt about it," she admits. She attributes her astonishingly flexible, all but infrangible body to the training she's had at the hands—and feet—of such choreographers as Jerome Robbins, Bob Fosse and Gower Champion.

When she's not performing onstage, Chita can often be found in the big kitchen of her farmhouse cooking, her hands doing the acting. "I don't so much cook as throw. I use my imagination and I throw—I throw things in." Her nonculinary combi-

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ABOVE: Since Joe Allen opened his West 46th Street restaurant in 1965, it has been a theater district fixture. "It was the era of the big cast musical," he says of the early days. "But we serve the same proportion of theater people today." Now that Allen lives primarily in Miami and Tuscany, his daughter and son-in-law run the business.



KEN NAHOUM

ABOVE: Allen sits in the restaurant before posters for Broadway flops, an integral part of the décor. One favorite is *Breakfast at Tiffany's*, starring Mary Tyler Moore and Richard Chamberlain. "I think we'll run out of wall space before Broadway runs out of failures," he observes.

BROADWAY JOE ALLEN

INFORMAL STYLE FOR THE THEATER DISTRICT RESTAURATEUR

INTERIOR DESIGN BY DD ALLEN TEXT BY JESSE KORNBLUTH PHOTOGRAPHY BY BILLY CUNNINGHAM

There's a trapeze in the living room, a relic of an abandoned exercise regime. The stove, which dates from 1970, has been used so rarely it looks like a showroom model. Most of the pictures are of dogs long gone to their reward. On the blackboard in the bath where guests once scribbled clever sayings, there's nothing but an unbroken expanse of slate.

"This place is a shrine to me," explains Joe Allen, who opened the restaurant that bears his name on the first floor of this building three decades ago. "I've turned the business over to my daughter and her husband and pretty much moved to Miami and Tuscany. The only reason the apartment is still here is that if she didn't keep it, I'd never visit and she'd have to be a landlord."

Printed words lack the punch of Allen's delivery. He's thin and laconic, with a jeweler's eyes, and hands that look right at home wrapped around a drink—he's Humphrey Bogart as "Monsieur Rick" in *Casablanca*. Rick, you will recall, also lived above his joint. And although Joe Allen, like Rick, has a knack for the pithy jab, he's also, again like Rick, really a sentimental softy who can't quite hide his fundamental sweetness.

So when Allen tells the story of his entry into the restaurant business, he emphasizes his lack of ambition. In his twenties, he says, he was spending the bulk of his time at P. J. Clarke's, the template of old-fashioned New York drinking institutions. His tab escalated. The owner suggested their relationship might improve if Allen moved to the other side of the bar. And with that new view of the restaurant, Allen says, he accidentally found

When Allen decided to rework the living space over the restaurant, he turned to his second wife, designer and architect DD Allen of Pierce Allen. "It needed a lot of attention," she says. ABOVE AND RIGHT: Of the trapeze in the living room, Joe Allen notes, "These days it's used less often and less vigorously." The painting is by Jackie Buechner; walls were done by David Cohn. Manuel Canovas sofa fabric. Decorators Walk chair fabrics.

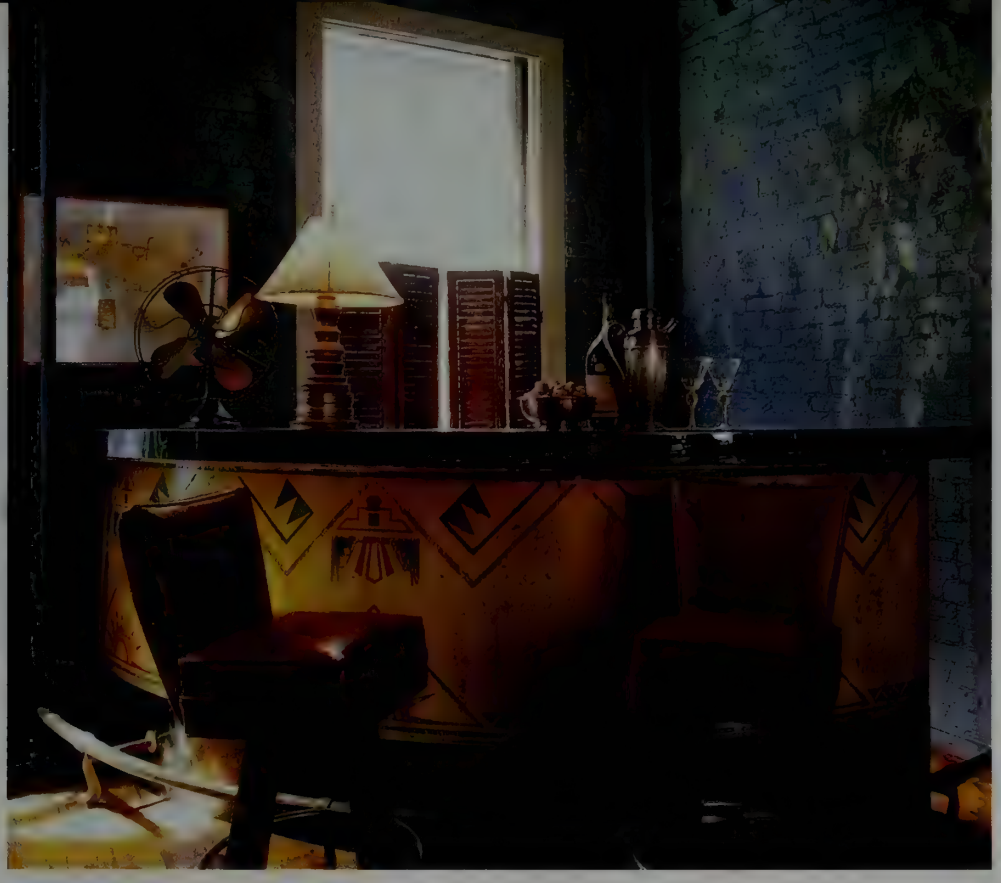


his calling. Later, he discovered a "less obvious" location on West Forty-sixth Street; with the blessing of his former employer, he "plagiarized Clarke's ambiance as best I could" and in 1965 opened a brick-walled restaurant with an equally basic menu.

The early days were the golden days. "People from shows came in, hung out at the bar and drank until they fell. Then people started smoking dope, and the bar business went into a serious decline. Then people got sensible about drugs, but they didn't start drinking again—if we only had beer and wine and vodka, we wouldn't disappoint many people."

Cultural fluctuations and the ever-changing fortunes of Broadway may have affected his bottom line, but they made hardly a dent in Allen's routine. As soon as he moved to the apartment in 1970 he began awakening at a reasonable hour and wandering down to the bar, where he would sit and plan other restaurant ventures. In this purposeful, subliminal and altogether enjoyable way, he opened branches of Joe Allen in Los Angeles, Paris and London. He has long had a love affair





OPPOSITE AND ABOVE: With his restaurant nearby, Allen had little use for a dining room, so DD Allen outfitted it with an antique bar and swivel chairs. Allen sees nothing unusual about having a private bar above the public one. "There are restrictions on the hours downstairs," he laughs. Andy Warhol drawing behind bar.



Joe Allen named his other branch of restaurants Orso, after a dog that lived near the Gritti Palace in Venice. ABOVE: From a hooked rug to a drawing, canine motifs abound in the bedroom. Beyond is a dressing room that DD Allen created by knocking down a wall to a storage area for the restaurant. Carpet by Stark.

with Tuscany, and in 1983 he opened the first of what are now a series of Italian restaurants. "I wanted a name that was phonetic," he explains. "And I thought of Orso, a dog who belonged to a gondolier and lived in an alley near the Gritti Palace in Venice. A lady left two hundred dollars with the concierge every year to take care of his medical bills. I also befriended him—as much as one could. Around the time we were opening our first Italian place Orso died, so. . . ."

Allen has given more thought to his restaurants than to his homes. Since he has declared himself "a fifth-rate Broadway icon" and stepped out of his children's way, he spends much of his time in Miami, a city that, he believes, discourages serious decorating. But when he thinks of home, it's invariably his New York apartment.

It says a great deal about Joe Allen that when he decided to hire a decorator, he chose DD Allen, his second wife, from whom he is amicably separated. "He said, 'I'm going away for three months; here's *X* dollars, and there's not a penny more,' " she says. In his absence, she painted the brick walls, dyed an unattractive Oriental carpet black, knocked through to the next building to make a dressing room, and set a bar into the dining room he was never going to use. When he saw it, he said he was thrilled. She knew that was more than good manners: "I've known Joe so long that I can recognize a tiny rise in emotion others might miss."

Allen's sense of decoration in the restaurants is equally restrained. At Joe Allen, the motif is ultra-low-budget: posters of failed plays. "It started as a joke, with posters for *Kelly* and *Breakfast at Tiffany's*, which starred Mary Tyler Moore and Richard Chamberlain and which David Merrick called 'my Bay of Pigs.' The rule was that the show had to cost more than half a million dollars and close in less than a week. Now they cost much more—and the poster is here the minute the curtain goes down."

At Orso, where audiences go for

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Tony Award–winning set designer Robin Wagner collaborated with architect Rick Moisan to create a Connecticut retreat for his family in the style of a Mediterranean farmhouse. The structure, which lies on an outcropping above the Shepaug River, was built with granite from the site. RIGHT: In the foreground, before the entrance, is glacial moraine.

ROBIN WAGNER ON THE ROCKS

THE SET DESIGNER'S STONE HOUSE IN CONNECTICUT



TEXT BY JOSEPH GIOVANNINI
PHOTOGRAPHY BY PETER AARON/ESTO

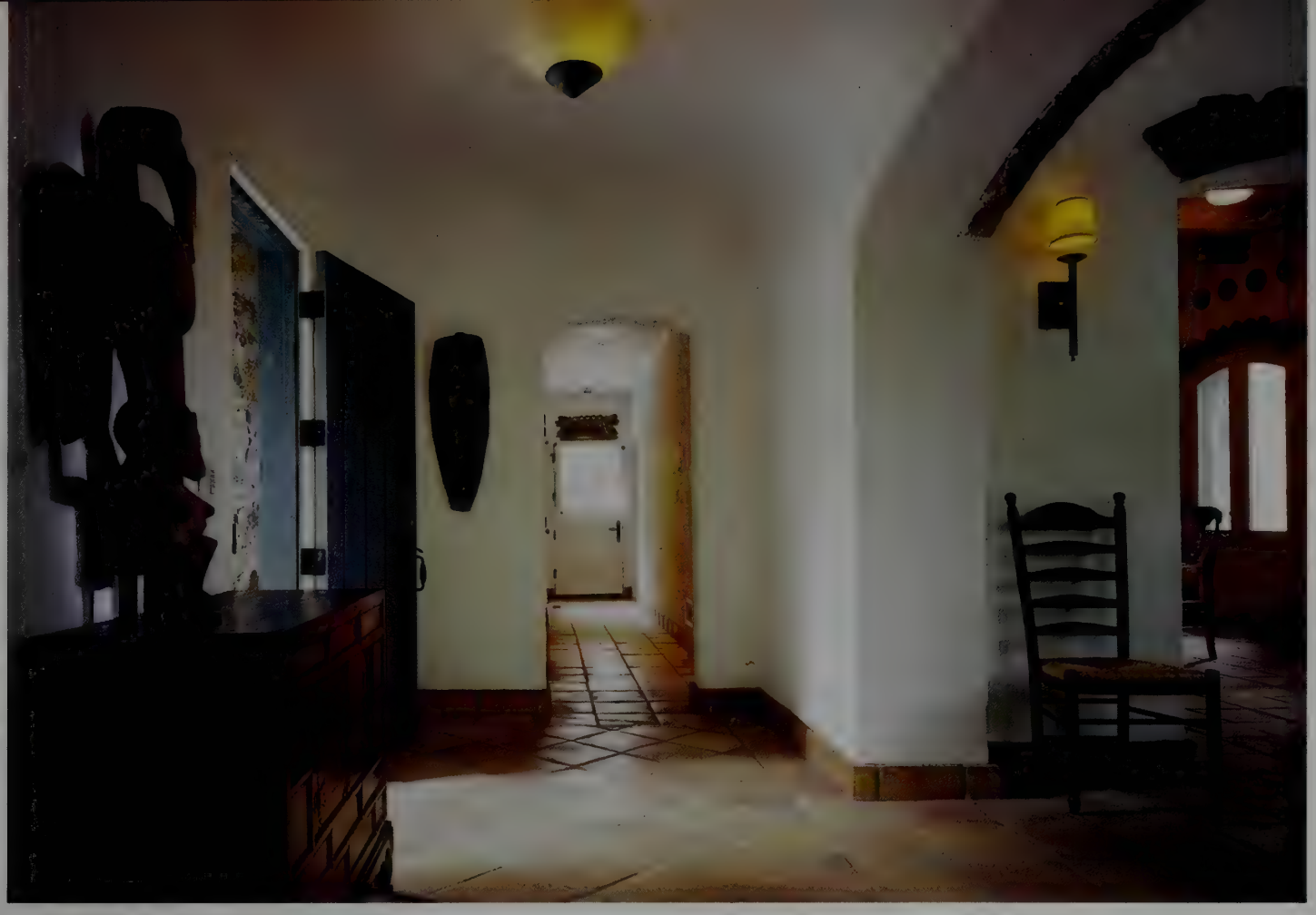
For the Broadway musical *Dreamgirls* (1981), set designer Robin Wagner created towers of light and fields of color that blazed, then vanished, with the throw of a switch. For *City of Angels* (1989), he braided two fast-paced, side-by-side sets—one color, the other black and white—in a syncopated visual narrative. "Set design is gossamer," says the tall, thoughtful designer, whose long list of credits includes *A Chorus Line* (1975), *On the Twentieth Century* (1978), *Jelly's Last Jam* (1992), *42nd Street* (1980), *The Great White Hope* (1968), *Jesus Christ Superstar* (1971), *Hair* (1968) and this fall's *Victor/Victoria*. "Change and mobility are what I love about stage design. It *is* for a moment and then disappears. It has the effervescence of life but also life's terminal quality. It's brief."

"Designing a stone house in the nineties while conforming to local building codes was a challenge," says Wagner. "The solution was to first build a wood-frame structure, then place the stone house around it as an envelope." LEFT: Taj, the family dog, looks out from the arched entrance.



"The house has the possibility of different lives," remarks Wagner. "It could be a French Provincial house, it could be a Tuscan house, it could be an armature for sculpture, it could be a gallery. I often imagine it as a country restaurant, with tables in the living room and on the balcony." In the double-height living room are objects from Wagner's travels, including Ivory Coast Guli masks on the rock wall. Behind him are scale-model pieces of his set design for the upcoming musical *Big*.





"I'm doing a play now that takes place in 1934 in Paris, and my next one is set in 1995 in New York," Wagner says. "Each time, a whole other culture is reflected and a sensibility is awakened in me that I didn't know existed. It's similar with my houses: The last one was Japanese." ABOVE: The entrance hall leads to the dining room, at right, which opens to the kitchen. A Senufo sculpture from the Ivory Coast stands on a Korean chest; the mask is New Guinean. BELOW: The double fireplace in the kitchen, as well as all of the house's stonework, is by Damiani Brothers. Viking range; Sub-Zero refrigerator.

Wagner accepts and even cultivates impermanence onstage, but for his weekend retreat, a four-bedroom house on twenty acres of wooded land in what used to be a granite quarry in western Connecticut, the script he followed was the site itself, and it suggested permanence. "The topography dictated the footprint of the house, and the granite strewn everywhere determined its texture," he says, standing below a massive stone farmhouse that grows from a granite promontory with the organic grace of a Mont-Saint-Michel: "It would look silly to have



OPPOSITE: The dining room, which was conceived as an outside room but eventually was included in the interior plan, "best illustrates the Mediterranean practice of enlarging an existing house by adding other 'houses' to it," Wagner says. The chairs are French, from the Camargue.



BILLY CUNNINGHAM

"If I had my way, I would have no artificial light, only sunshine and candles," says Wagner, whose son, lighting designer Kurt Wagner, achieved the effect with low-voltage fixtures and dimmers. ABOVE: An Indonesian Garuda bird dominates the stair landing, which leads to the four bedrooms. BELOW: Decoration in the master bedroom consists of folk pieces. The clay church on the window seat is from Ayacucho, Peru; the leather vessels on the mantel are Masai, from Kenya.



a wooden cottage sitting up there."

On most of the property the vertical faces of the turn-of-the-century quarry have long since been overcome by the steady push of New England growth, but Wagner hikes through his thick and wild preserve and sees the hillsides for their underlying moraine. "A glacier passed here dragging and dropping rocks," he notes, marveling at a stratified outcropping slanted into the earth and topped by huge boulders tossed like a summer salad. He points out a river glimpsed through a gap in the surrounding forest, where barges once transported cut granite destined for



the anchoring pylons of the Brooklyn Bridge. For the convenience of guests, twine strung between trees marks the trail back to the farmhouse.

"My father was a marine engineer who at one time worked for the Coast Guard in California, and I was raised in a lighthouse," Wagner says. "My brother and I had a lot of cats and a lot of vegetables, and instead of friends, I had a real strong connection to rocks—sort of like Didi in *Waiting for Godot*, who always kept rocks in his pocket to remind him that there is some permanence in life." After the lighthouse on Avila Beach, south of San Luis Obispo, the family moved to Angel Island in San Francisco Bay. "That was another kind of rock sticking up out of nowhere, and of course it's right across from the rock of rocks—Alcatraz.

"So I bought this property for the granite. I remember digging through the woods before it was in any way cleared and finding this rock, this big thing up there from which you could look down. It didn't look out over the Pacific Ocean but into the woods. And at night you don't see a single light. To me it's refreshing, because someone built a condo next to my last weekend house at Orient Point on Long Island. I need remoteness."

The house Wagner built on the prom-

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"To make something that is part of the social fabric, whether it's a house or a play, there must be collaboration," Wagner says. "I work with directors out of playwrights' texts, and I worked with my architect. A certain kind of synthesis enables you to do anything." BELOW: The rear elevation shows how the house rests on the rock foundation, with the walls—and the pool—conforming to the outline of the ledge. Marilyn Rennagel designed the landscaping. Marvin casement windows.





"I have a wonderful double career, but most people don't know about my second one," says Jerry Herman. Famous for composing and writing such musical hits as *Hello, Dolly!*, *Mame* and *La Cage aux Folles*, Herman has also designed 27 houses. ABOVE: The entrance to his Bel-Air, California, residence. BELOW: Herman in his study. "Lyrics and melodies come while I'm walking," he says. "I wrote many songs on the streets of New York; now ideas happen when I'm strolling around this property." Ralph Lauren chair.

Jerry Herman was a freshman at the Parsons School of Design when he agreed to waste an hour of his life. "I was going to be an architect and a designer," says the Broadway composer-lyricist whose shows include *Hello, Dolly!* (1964), *Mame* (1966) and *La Cage aux Folles* (1983). "Music was my hobby. One afternoon my mother said, 'You know those songs you're fooling around with? I'd like you to take them to someone.' I grudgingly packed up my little briefcase and went. Of course, her friend-of-a-friend turned out to be Frank Loesser, who kept me in his office all afternoon and said he thought I had what it takes."

Leaving Parsons, Herman went on to learn the fine points of F-minor sixth chords and to work with great



JERRY HERMAN IN BEL-AIR

OFF BROADWAY WITH THE COMPOSER AND LYRICIST

TEXT BY IRENE BORGER PHOTOGRAPHY BY MARY E. NICHOLS



"The living room was initially two rooms," explains Jerry Herman. "But I knew when I bought the house that I'd turn it into one great space. It's the perfect setting for large groups to listen to entertainment at the grand piano." Herman designed the green-and-white rug himself, then had it woven by Stark.

directors, producers and stars. (Carol Channing! Mary Martin! Barbra Streisand! Gower Champion! David Merrick! would read some of the names on his marquees.) Still, even when Herman had three shows running simultaneously on Broadway, his passion for design never ceased. "Between shows, some people go on vacation," Herman remarks. "I would do a house."

Actually, twenty-seven houses, including his first, the New York firehouse that had belonged to Edward Albee; the Bedford country house; the elegant East Side brownstone (see *Architectural Digest*, October 1984); the eleven restored Victorians in Key West; and the banker's-gray penthouse overlooking Central Park.

"It Only Takes a Moment," from *Hello, Dolly!*, is one of Herman's best-loved songs. How many moments does it take to do a house? "Six months—about the same time it takes me to write a show. Of course, with a show the director comes in and changes things, then there are the set designers, the casting, the out-of-town rehearsals—it can become two years of work. But for all the differences between writing songs and decorating, there are many similarities: the initial blank canvas, the visualizing and, hardest of all, finding the right property."

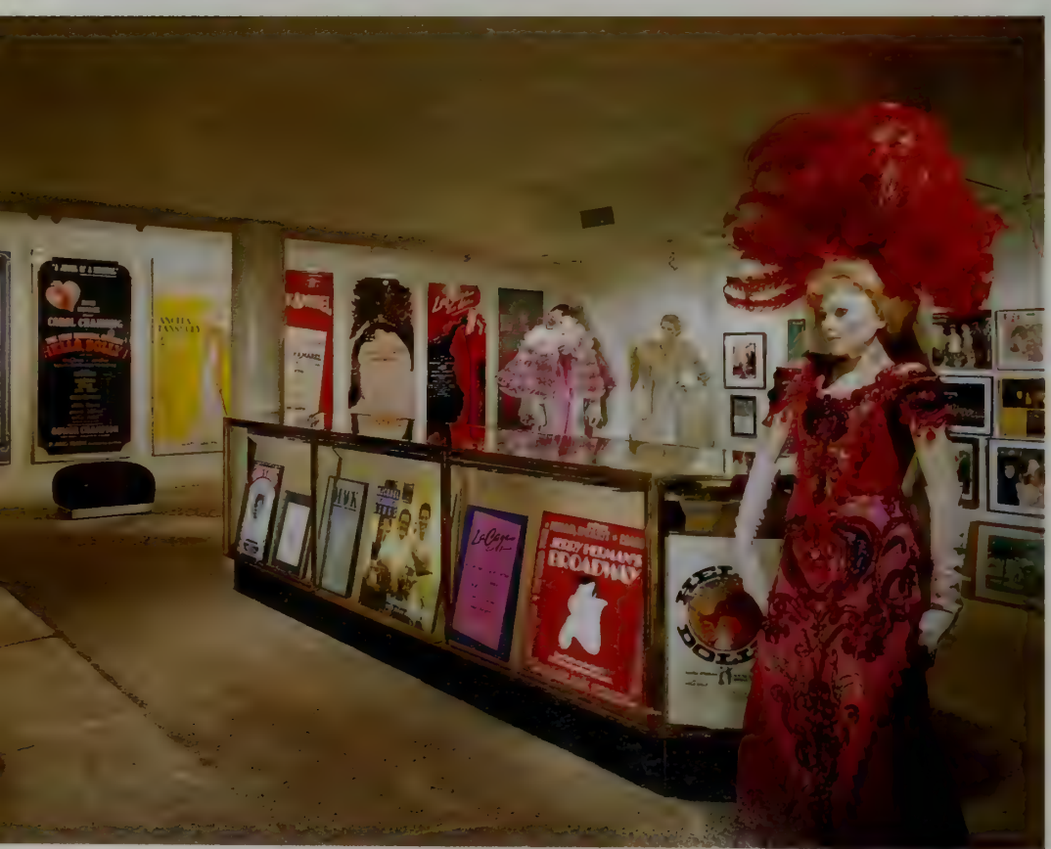
It is the empty space, empty rooms and what he terms "the empty scenes" at the beginning of a project that Herman enjoys most. "Whether it's design or music, I think visually first. With the overall picture in my mind, I'm able to get to the essence."

Those inner pictures are triggered by books, scripts and houses. Having worked on projects in Los Angeles, Herman had lived in assorted houses in California as well as in the de rigueur little bungalow at the Beverly Hills Hotel. But when he woke up one Manhattan morning several years ago "longing to see something green," he knew it was time to leave his native city permanently. No more back-and-forth bicoastalism for him. "I never liked wondering where I put my navy blazer," he says.

After a lengthy search, Herman looked at producer David Wolper's French Normandy residence. The hillside vistas, the Braque mosaic beside the Braque-blue swimming pool and the swath of space were all perfect, and Herman easily envisioned what he would do with the empty interiors of his next new home in Bel-Air.



"My own creature comfort contributes to my sense of design," says Herman. "I want rooms to snuggle up in." ABOVE: Bookshelves line the library, his favorite room. "In spite of the height, it's intimate and cozy."



ABOVE: Herman has devoted an entire room to displaying his collection of memorabilia, including a red sequined dress from *Hello, Dolly!*, the pink-and-gray opening costume from *La Cage aux Folles*, a fox-collared dress from *Mame* and original subway posters from his shows.

As peripatetic and imaginative as Herman has proved himself to be, he says, "If I like an object or a piece of furniture, I'm never fickle." That meant that the spectacular lamp from Tivoli Gardens, bought with the first royalty check from his first show, *Milk and Honey* (1961), and David Merrick's gift, the chaise from the boudoir scene of *Mack and Mabel* (1974), and the nineteenth-century iron lamps from a bridge in London and the seventeenth-century lamps of Verona marble and the Grammys and Tonys and a thousand other precious pieces were all moving across the country with him. With 18,000 square feet to look forward to, he could finally display everything.

On the main level, the private part of his personality reigns. Herman has fashioned a home in muted creams, forest greens, redwoods and mushroom tones that is both sumptuous and serene. Whether it's the forty-three-foot living room with its seven-and-a-half-foot Yamaha piano, the dining room with its treillage and green marble, the composed master bedroom with its collection of marine-colored French opaline or the bleached-oak-paneled library, it is clear that Herman has privacy, has parties and reads.

It is downstairs in his "Smithsonian Wing" that the show-biz Herman goes for the blazing-red, more-is-more theatrical kill. Trophies, posters, letters, medals, costumes and jewels vie for space in the showcase of a very public career. "Doing Broadway shows is about as public as you can get," Herman says. "I think that's what I like so much about doing a house: When you finish, nobody writes a critique the next day saying, 'Well, he shouldn't have used forest green; he should have used purple.' "

Well, he hasn't used too much forest green, and he hasn't made his domestic universe a theatrical extravaganza—"like the ladies' restroom in the Oriental The-ay-ter," as a character in the play *Auntie Mame* terms Mame's digs. Jerry Herman has simply created a home as gracious as he is. □

ABOVE: "The dining room opens onto a pool area," says Herman, who covered the walls in treillage and furnished the space with a Neoclassical-inspired table and chairs. "With the doors open, it feels very much like an outdoor room."

BELOW: The chaise in the bedroom, a gift from David Merrick, was a prop in *Mack and Mabel*. Herman reupholstered it in a mushroom fabric in keeping with the overall palette, which he chose to highlight his pieces of French opaline.



WARREN S. O'BRIEN PHOTOFEST

ABOVE: The renowned husband-and-wife acting team of Alfred Lunt and Lynn Fontanne delighted audiences for decades, appearing in dozens of productions, beginning with *Sweet Nell of Old Drury* in 1923.

BELOW: When the pair sought refuge from their busy theatrical careers, they retreated to Ten Chimneys, their country house and farm in Genesee Depot, Wisconsin. It became their permanent home in 1972.



WARREN S. O'BRIEN COURTESY OF THE CENTER FOR FILM AND THEATER RESEARCH

From their marriage in 1922 to their retirement from the stage in 1960, the acting team of Alfred Lunt and Lynn Fontanne oxygenated the bloodstream of legitimate theater. They bewitched audiences from New York to London and Paris to Pocatello with their talent, vitality and glamour. The Lunts made a name for themselves in stylish modern comedies—their partnership lit up Broadway in 1924 with *The Guardsman*, one of Ferenc Molnár's most urbane confections, and Noël Coward, who was devoted to the pair, based *Design for Living* on their friendship and featured them, alongside himself, in its Broadway opening in 1933—but they were able to play characters of any age, demeanor or era with faultless precision. Lunt and Fontanne also triumphed in dramas by Shaw (*Arms and the Man* and *Pygmalion*), Chekhov (*The Seagull*), O'Neill (*Marco Millions* and *Strange Interlude*), Maxwell Anderson (*Elizabeth the Queen*), Robert E. Sherwood (*Idiot's Delight*), Shakespeare (*The Taming of the Shrew*) and Friedrich Dürrenmatt (*The Visit*).

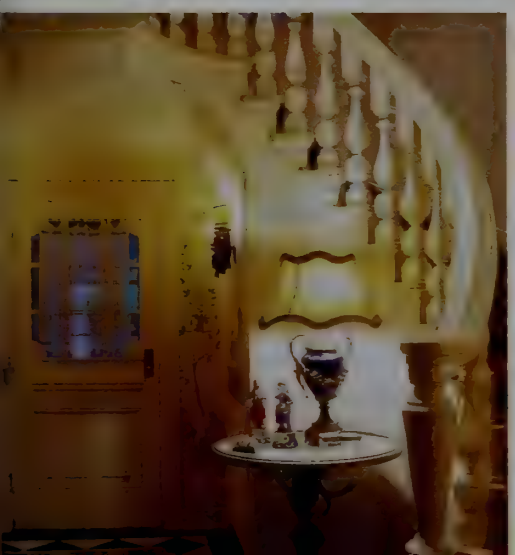
Yet for all their years as gypsy players, the couple had a knack for domesticity. Amid a succession of apartments and houses in New York, they created a permanent refuge in Genesee Depot, Wisconsin, to which they retreated whenever a moment could be stolen from two of the most demanding stage careers ever recorded. With the same physical intensity that characterized their performances, the Lunts threw themselves into their offstage roles as designers, farmers and hosts at Ten Chimneys, the estate on which they lavished much of their ex-

BROADWAY LEGENDS: ALFRED LUNT AND LYNN FONTANNE

THE ACTING COUPLE'S TEN CHIMNEYS RETREAT IN WISCONSIN

TEXT BY AVIS BERMAN PHOTOGRAPHY BY TONY SOLURI





ABOVE: The formal living room has murals by set and costume designer Claggett Wilson, who enveloped the room in fanciful versions of Old Testament scenes. The piano was regularly played by frequent guest Noël Coward.

Broadway legends often visited Ten Chimneys. Of the Lunts, playwright Robert E. Sherwood wrote, "In the Golden Age of Broadway, the decade after World War I, they incarnated the romance and glory of the theater. They were synonymous with it." LEFT: A spiral staircase connects the house's four floors.

tra money and where they displayed the rest of their manifold gifts.

The Lunts' house was as carefully and instinctively built as any of their performances. Lunt's father, Alfred Lunt, Sr., a Wisconsin lumberman, died when his son was two years old. Alfred Jr., who grew up in Milwaukee, was left thirty thousand dollars in trust until he was twenty-one. His mother, Hattie Briggs Lunt, remarried and had three more children, and when her



Each room at Ten Chimneys possesses its own character, which prompted actor Richard Whorf, a friend of the Lunts', to remark when he first saw the house, "My God! Every room's a stage set." ABOVE: Lunt and Wilson painted the Steinway white and red and decorated it with a classical tableau so that it would blend in better with its surroundings.

husband died in 1909, the family was financially dependent on Alfred. In 1913, when he came into his legacy, he used some of it on a European holiday but put the rest toward three wooded acres in Genesee Depot, a tiny village about thirty miles west of Milwaukee. Alfred designed a chalet based on the country houses he had just seen in Scandinavia, and a local builder constructed it. In 1915 Hattie, Alfred and the younger children moved in.

Lunt made his Broadway debut in 1917 and became a star in 1919 in *Clarence*, a comedy by Booth Tarkington. That year he also met Lynn Fontanne, an English actress who had immigrated to the United States and was living in New York. During the summer of 1919 Lynn visited Genesee Depot, and Alfred proposed to her. The engagement was a secret because Hattie disliked Lynn, and the couple didn't marry until May of 1922. After the wedding they returned to Genesee Depot; relations with Hattie were cool, but Lynn did her best, joining in the picnics, hayrides and fishing. It also helped that the Lunts made plans to build a cottage on the property,



"Offering us a room without furniture and bare walls is like offering a dog a bone," said Fontanne, who, along with her husband, arrayed the house with antiques bought during their extensive European travels and from their favorite shops in New York. ABOVE: The downstairs sitting room presented guests with an intimate gathering spot for conversation.

as the original house was too small to accommodate the newlyweds, Hattie and the two children still at home. (The expanding number of structures on the Lunt property led to the estate's being called Ten Chimneys. Eventually the main house sprouted six chimneys, the cottage three and another building one.)

If Lunt established Ten Chimneys, it was Fontanne who saw its potential as a quiet contrast to their exhausting professional schedule, in which they rehearsed, refined and performed three or four leading roles a year. She encouraged him to acquire more land and set up a working farm. In 1928 the Lunts made it a condition of their contracts that they never appear apart, and from then on they would close a show in June or July and vacation in Wisconsin, although the couple pursued relaxation with the same perfectionism that helped them absorb their parts. Alfred grew strawberries and raspberries by the bushel, and he also planted tomatoes, cucumbers, corn, turnips and potatoes. He built fences and walls, put up preserves and made his own butter. Lynn was a superb



Not only was Alfred Lunt a celebrated actor, he was also a Cordon Bleu–trained chef who loved having friends over for dinner. ABOVE: Wilson's rococo murals ornament the dining room as well, providing a background for Lunt's collection of delft.



ABOVE: An elaborately framed mirror hangs above the fireplace in the yellow room. Fontanne liked to have a fire in every room, and she insisted that all fireplaces be lit daily, even in summer. Lunt, who enjoyed physical labor, constantly split logs for her.

needlewoman, and she designed and sewed most of the draperies, bedcoverings and canopies in the house.

The growing attachment to Ten Chimneys inaugurated extensive remodeling. In 1931 the Lunts made one of their rare movie appearances (in a film version of *The Guardsman*), and they used the proceeds to buy more land, install a swimming pool and build a studio, where they would conduct readings with the dramatists who wrote for them. S. N. Behrman, Noël Coward and Robert Sherwood came to work and play at Ten Chimneys, as did Helen Hayes and Alexander Woollcott.

The main house ended up having four levels, all linked by a spiral staircase. The first floor, where guests enter, contains a sitting room with a terrace. A kitchen, a library, a study, a dining room and a living room are on the second floor, and above it are several bedrooms. Scott Georgeson, an architect who has overseen restoration efforts on the estate, says, "The most fascinating aspect of the house is the sense of entry that every room has. You don't just come through a door—you ascend or descend, as you would on a stage."

The public spaces on the second floor flow in and out of a comfortable rectangular gallery that Lunt and Fontanne called "the flirtation room," in honor of those door-slamming French farces and suggestive of the interconnectedness of the couple's life and work. There is an artful integration of antiques, paintings and bibelots and other spoils brought home from Europe, as the Lunts were devotees of old things. "I think being in a modern house all the rest of my life," Fontanne said, "would be just like sitting nude forever in the center of a huge white dinner plate."

The living room, the most formal area in the house, retains a similarly light touch. In the mid-thirties the Lunts hired Claggett Wilson, who had designed the sets and costumes for their acclaimed production of *The Taming of the Shrew*, to touch up the surfaces of the entire house. Over three or four years he painted and papered almost everywhere, but his presence

is most pronounced in the living room, where he covered the walls and ceiling with murals from the Old Testament. But no wrath or brimstone here; Wilson painted fanciful interpretations of these stories, part chinoiserie and part rococo, making up impossibly playful versions of David and Goliath and Samson and Delilah. When the black Steinway piano that he ordered arrived, Lunt saw that it was too gloomy for the pastel breeziness of the transformed space, and he and Wilson painted it white and red and embellished it with a classical scene.

In 1972 the Lunts gave up their New York house, and they spent the rest of their lives in Genesee Depot. Alfred died in 1977 and Lynn in 1983. She willed the estate to her brother-in-law, George Bugbee, now ninety-one, who still looks after it. Despite the golden moment of American theater that Ten Chimneys represents, its future remains as evanescent as any live performance. If no agency buys the place in order to preserve it, everything will be sold after Bugbee's death. "Although the estate is just as Fontanne left it," says Georgeson, "it all could be lost so easily—the murals, the paintings, the furniture, the buildings."

Mark Simpson, the producing director of a local theater group and a leading spirit in the campaign to save Ten Chimneys, agrees. "The developers would be here in a minute. The whole place will be condos." As the bulk of the Lunts' artistry lives on only in memory, Simpson argues that Ten Chimneys constitutes the surviving legacy of their matchless commitment to the stage: "They turned down million-dollar deals from Hollywood to stay on Broadway. They consistently introduced new and original works. They kept theater alive, and they kept it accessible. They did over forty plays together, and they workshopped many of them here. This house *is* American theater." Alfred Lunt and Lynn Fontanne made magic onstage and then transferred it to a rural setting. But will the curtain fall on the last traces of their legend? □



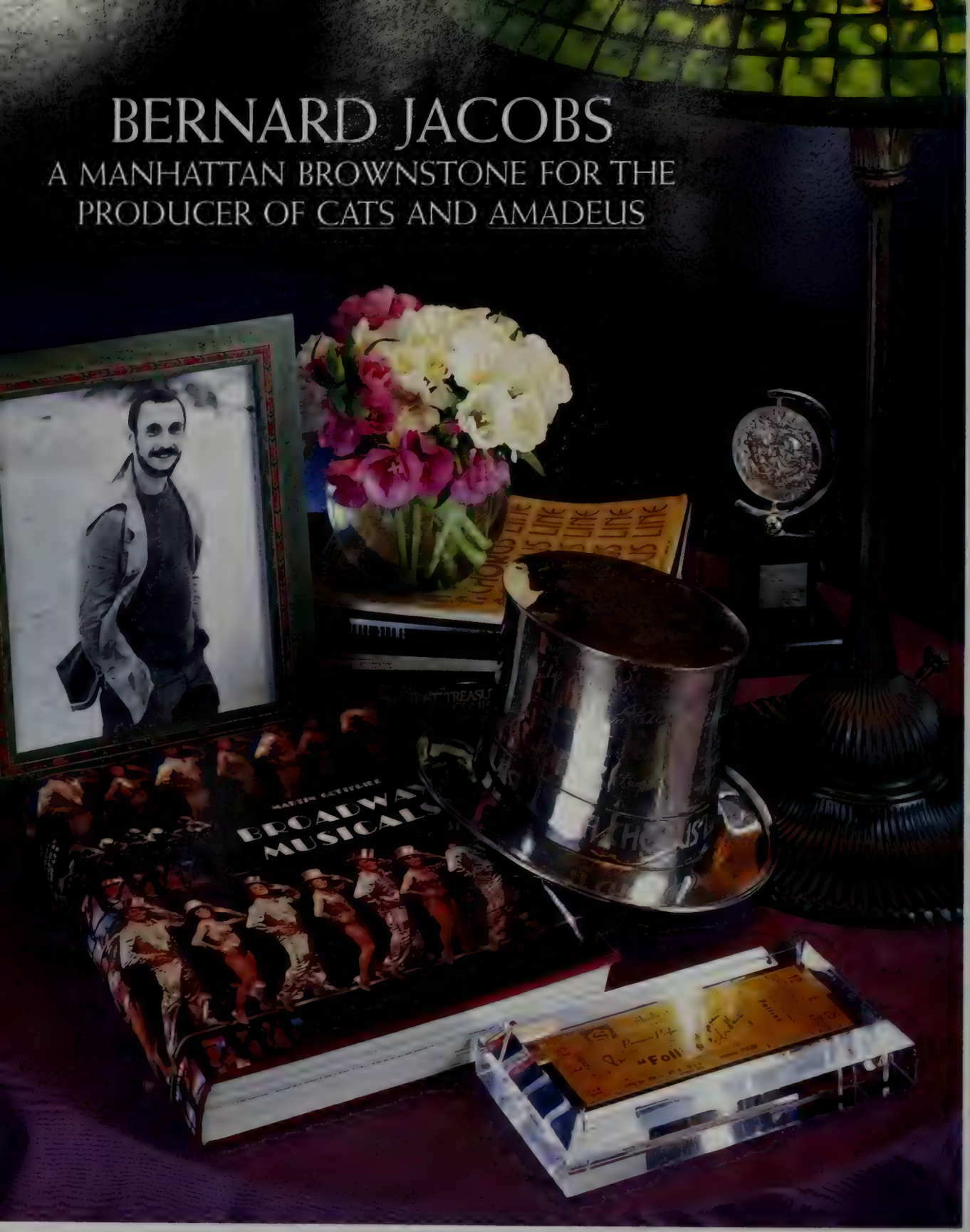
ABOVE: Shelves of inscribed books and annotated scripts fill the paneled library. The portrait of Fontanne was done by Edwardian painter Wilfred de Glenn, for whom the actress worked in London as an artist's model before she became famous in the theater.



ABOVE: Festive swags and garlands adorn the master bedroom. At left stands a tall Swedish porcelain stove; almost all of the other bedrooms had fireplaces. Fontanne, who was a talented seamstress, created the bedcoverings and draperies.

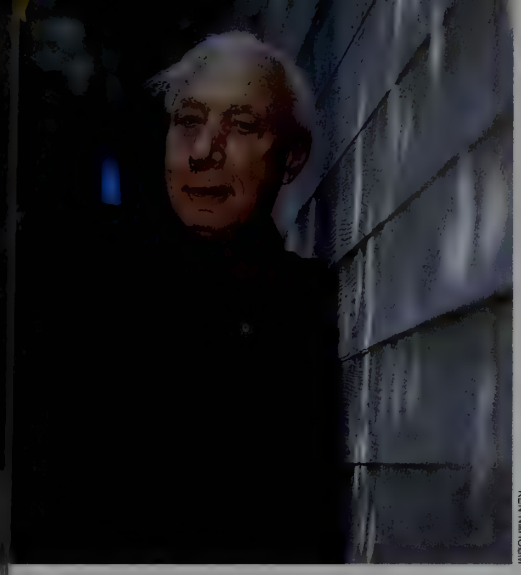
BERNARD JACOBS

A MANHATTAN BROWNSTONE FOR THE PRODUCER OF CATS AND AMADEUS



TEXT BY CAROL LUTFY PHOTOGRAPHY BY FELICIANO

"I've always been enamored of the theater," says Bernard B. Jacobs (opposite above), president of the Shubert Organization. He shares a Manhattan brownstone with his wife, Betty. ABOVE: A silver top hat saluting *A Chorus Line* was bequeathed to the Jacobses by choreographer Michael Bennett (in photograph). What Jacobs enjoys most about his residence is "not having to discuss the weather with the elevator man," he says. "We like the idea of living in a private house and having a gard[illegible]" RIGHT: A Tiffany lamp rests on the tabl[illegible] at left [illegible] living room. Interiors were designed by Mara Shulman. Clarence House fabrics.



KEN NINHOUM

It's not every New York lawyer who gets a shot at a life in the theater. And even fewer who can make it stick. But Bernard B. Jacobs, who chanced into the theater world thirty-seven years ago, has done more than make a name for himself on Broadway. With thirteen Tony Awards under his belt—and sixteen theater marquees under his control—he's become one of its most distinguished players.

Jacobs is president of the Shubert Organization, the country's most powerful theater operator; producer of record-breaking hits such as *Cats* (1982); and owner of roughly half of all of Broadway's theaters. He has been at the Shubert since the fifties, and he and his partner, Gerald Schoenfeld, have been perched at its helm since 1973. At seventy-nine and seventy respectively, they are Broadway's longest-running show.

By all accounts, Jacobs and Schoenfeld, who is chairman of the Shubert, have transformed the organization



LEFT: Copies of some of the Shubert Organization's collection of 13 Tony Awards are aligned on shelves in the library. *Amadeus* and *Ain't Misbehavin'* are among the productions that have been honored.

from a crumbling business into a thriving national force that influences everything from stagehand salaries to ticket prices. By some accounts, they saved New York theater in the process.

If Jacobs and Schoenfeld have helped to remake Broadway theater, it was the Shubert brothers who made Broadway in the first place. Sam, Lee and J. J. Shubert were the sons of a Syracuse peddler, from whom they inherited a boundless entrepreneurial spirit. While they were teenagers in the 1890s, the brothers formed a stock company that flourished into a small chain of theaters in upstate New York. By 1900 they had opened their first Broadway venue. After Sam died in 1905, Lee and J. J. carried on, building New York's theater district from scratch.

Schoenfeld came on board as legal counsel to the Shubert Organization in 1957; Jacobs followed at his invitation a year later. Both men had been working in unrelated businesses, but they caught on fast, in part because they had to. In 1972 they assumed control. Jacobs says they got more than they bargained for. "The theater was in a terrible state. The theater was regarded as an invalid, and nobody thought it would survive."

In response, they spearheaded a movement to resuscitate the Forty-second Street area. They buoyed the

"Musical theater is especially strong nowadays, thanks to such talents as Stephen Sondheim and Andrew Lloyd Webber." LEFT: Stained-glass doors from playwright and producer David Belasco's apartment, which are believed to be by Tiffany, are on loan from the Shubert Archive.

"The parts of the house we use most are the library and the kitchen," Jacobs points out. OPPOSITE: Set on the library mantel are such diverse objects as relics from Israel and a Thai puppet. The library steps were made by a student admirer. Clarence House floral fabric. Carpet is from Stark.



activities of the Shubert Foundation (which distributed six million dollars in grants in 1994). And they began investing in promising shows. In 1975 they presented in one of their theaters a little-known musical called *A Chorus Line*; nobody could have predicted that it would captivate audiences for the next fourteen years.

Indeed, the Shubert has shown a genius for sniffing out blockbuster successes. Among its most prominent hits is *Cats*, now in its twelfth year and still going strong. "*Cats* is going to break *A Chorus Line*'s record," Jacobs says. "And *Phantom of the Opera* will probably break both their records."

Jacobs arrives at the Shubert by ten o'clock nearly every morning and goes to the theater nearly every night. Such intensive exposure tipped him off early to the allures of *Amadeus* in 1980. It gave him the gumption to take a risk on *The Life and Adventures of Nicholas Nickelby* in 1981. And it persuaded him to stand by *Cats*, even after devastating opening-night reviews.

Amadeus and *Nicholas Nickelby* went on to grab Tonys for best play, *Cats* for best musical. In total the Shubert has won thirteen. A cursory look at the awards—for *Ain't Misbehavin'* (1978), *Dreamgirls* (1981) and *The Heidi Chronicles* (1989), for example—reflects the evolution of theater over the last twenty years.

A native Manhattanite, Jacobs returned to New York City with his wife, Betty, about fifteen years ago from Long Island. They live in an Upper East Side brownstone that they purchased in 1980. The house is sprinkled with theater memorabilia: stained-glass doors found in David Belasco's apartment that are on loan from the Shubert Archive; drawings for costumes for a long-ago Shubert production.

But more than the Tonys and the mementos, it's the state of the theater that Bernard Jacobs relishes. "It's not just that it's healthier than when Gerry and I started," he reflects. "I think the theater is healthier today than at any other time in history." □



KEN NAHOUM



BILLY CUNNINGHAM

JULES FISHER

THE LIGHTING DESIGNER'S NEW YORK SPOT

TEXT BY GINI ALHADEFF PHOTOGRAPHY BY KARI HAAVISTO

ABOVE: "My brother Roy was an art historian, and he convinced me to buy the Renaissance paintings," says lighting designer Jules Fisher (above left, seated in the living room of his New York brownstone). Portraits of Fisher and his brother hang next to works by Rossello di Jacopo Franchi, center, and Charles Meynier. OPPOSITE: Rooftop marquee letters from the Billy Rose Theatre on 41st Street are on the study's wall. "I have more that I give away to friends as gifts," says Fisher, who has won Tonys for *Grand Hotel* and *The Will Rogers Follies*, among others.

ABOVE: "Jo Mielziner was one of the few people who could do scenic *and* lighting designs. He's the only artist whose work I collect," says Fisher, who hung the renderings in his hallway. "He was a friend, but I couldn't afford to buy his set designs while he was alive."

At the theater, Jules Fisher lights the lights—not manually, since it's all done by computers and electricians, but by remote magic. He programs individual lighting cues, sometimes more than three hundred of them for a musical like *Victor/Victoria*, set to open on Broadway, and works eighty-eight-hour weeks to do so—that's what it took to prepare the Whitney Houston concert last year.

"Light isn't words—with light you must see," he says. And if it's successful, it's invisible. Like magic, it does the trick, leaving the audience unaware that any trick was involved. "If lighting is good," says the man who has won Tonys for *Pippin* (1972), *Dancin'* (1978), *Grand Hotel* (1989), *The Will Rogers Follies* (1991) and *Jelly's Last Jam* (1992), "you are more moved than if it isn't."

Fisher's eyes are an unfathomable gray brown. There is a mist of sadness, no doubt a trick of light, around his general contentment. As a youth he was a magician, but he didn't think it would be realistic as a career. "I was


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too practical," he says now, regretfully. But he still practices legerdemain, tricks that require digital dexterity, for both magic and lighting have to do with illusion. He demonstrates: With thumb and forefinger he pinches the flesh in the palm of one hand as though picking up a medallion of space; he holds it up, inviting one's scrutiny, then drops it, closing his fingers; when he reopens his hand, there's a silver dollar.

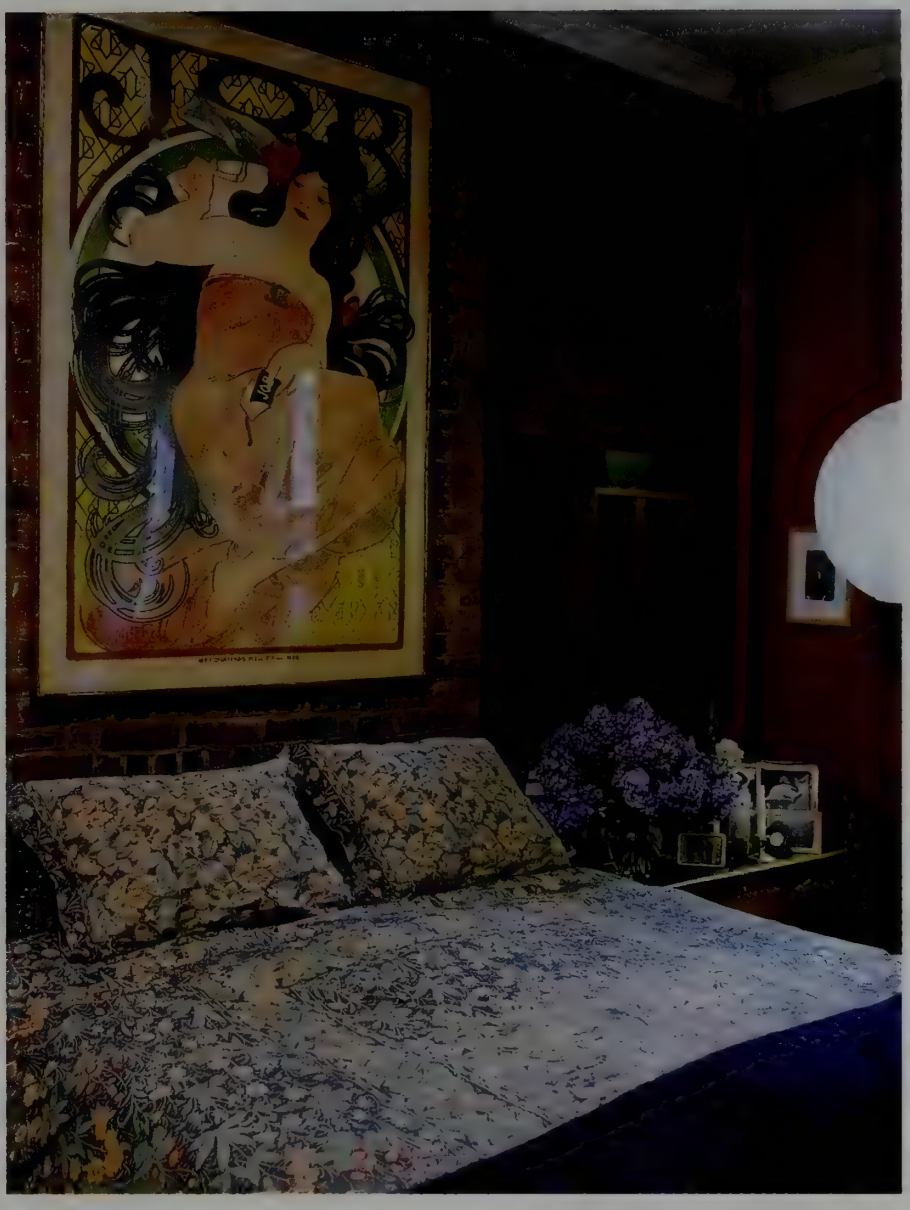
Fisher has many magician friends, keeps a large poster of Harry Houdini on one wall and reads a great deal of "magical literature," manuals on the philosophy and psychology of magic. "How do I make you look in one place

BELOW AND LEFT: Fisher's collection of magic lanterns and early slide projectors fills the shelves in the dining room. He created the hanging fixture over the table by using 68 elevator annunciator bulbs. "They wash out most shadows and give everyone a soft-edged glow." More Mielziner renderings are in the alcove.

and not another? I'm dealing with the senses, as in the theater," he says. In the end, the purpose is the same—"to experience wonder."

Fisher, who grew up in Norristown, near Philadelphia, and whose father emigrated from Russia in 1908, worked for a summer stock company during his last year of high school. He looked at lighting and said to himself, I could do that. For four years he studied at the Carnegie Institute of Technology, the oldest theater school in America, then he went to New York.





ABOVE: "It's great to have a haven in the city, a place that's quiet," Fisher says. "The master bedroom overlooks a garden where the cherry and apple trees I planted when I moved in are now fully grown."

He began working immediately and hasn't stopped.

For all those years, or nearly, he has lived on two floors of a Manhattan brownstone with a small garden at the back, and for twenty of them with the Argentinean director and choreographer Graciela Daniele, with whom he has just collaborated on the Broadway musical production of Gabriel García Márquez's *Chronicle of a Death Foretold.* There is no clutter and no decoration aside from the Renaissance paintings on the brick wall of the living room and the illuminated letters and numbers taken from a theater marquee on the wall of the study. The furnishings are minimal: a leather sofa and armchair, an Austrian wedding chest dating from 1599, an old-fashioned American rocking chair, a table with director's chairs.

Fisher is immersed in his art, an art that has barely a hundred years of history and that began at the turn of the century with two luminaries of light—Adolphe Appia, who designed and published lighting plans for eighteen of Wagner's operas, and Edward Gordon Craig, also known for his affair with Isadora Duncan. Both men discovered that "lighting is not just to see—it's a sense of seeing," Fisher

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PHOTOGRAPHY COURTESY THE RODGERS & HAMMERSTEIN ORGANIZATION

BROADWAY LEGENDS: RICHARD RODGERS

CONNECTICUT COLONIAL FOR THE OKLAHOMA! COMPOSER



At Black Rock Turnpike, in Fairfield County, Connecticut, Richard Rodgers wrote *By Jupiter*, his last Broadway musical with Lorenz Hart, and *Oklahoma!*, his first with Oscar Hammerstein II. ABOVE: His wife, Dorothy, a decorator, sits between their daughters, Mary, left, and Linda, in the garden.

Richard Rodgers was a thoroughbred New Yorker—so much so that the hit song in his first commercial success, *The Garrick Gaieties*, written with Lorenz Hart and produced back in 1925, was a threnody to the teeming isle: "Manhattan." But like most Gothamites, he had a lifelong urge for open spaces, and the sassy melody he wrote for "Mountain Greenery" in the same revue was one most city dwellers could take to their hearts.

Rodgers had always considered himself a city person, but by 1941 he was "a bit cramped" in New York. He and his wife, Dorothy, had two daughters and cared for the child of a British friend during the war years, and he felt particularly hemmed in, he said, because "my work re-

"Father started taking piano lessons again at Black Rock," says Mary Rodgers Guettel. "It rekindled his interest in classical music, which is why his melodies became more Brahmsian with *Oklahoma!*" ABOVE: Dorothy and Richard Rodgers with their poodle Gilly. BELOW: The wall to the right of the living room mantel concealed a Capehart record player.



TEXT BY STEPHEN CITRON



"Mother always knew what Father wanted, and he always trusted her," remembers Guettel. ABOVE: "In the entrance hall, she took different colors of paint and dripped them on the floor. She laughingly called it 'my Jackson Pollock.' "



ABOVE: Dorothy Rodgers painted the dining room green and white and furnished it with the table from their New York residence. "They always kept regular mealtimes, with a Dubonnet cocktail at lunch and dry Rob Roys at dinner."



"Since Father snored, he usually slept in his study," says Guettel. "He always got up early and never wrote for very long. Afterwards he'd play croquet in the yard." ABOVE: Portraits of his daughters are displayed on his black-lacquered desk.



ABOVE RIGHT: "For her own bedroom, Mother made cotton bedcoverings," says Guettel. "She couldn't find the right carpet, so she sewed together over a dozen beige bath mats."

quired me to do much of my writing at home." While he was in the city, he and Hart had turned out a glittering string of hits—*Dearest Enemy* (1925), *A Connecticut Yankee* (1927), *Jumbo* (1935), *On Your Toes* (1936), *Babes in Arms* (1937), *I Married an Angel* (1938) and *The Boys from Syracuse* (1938). But the place he would call "close enough to the city and far enough away to give us what we thought would be

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ON THE PARK WITH JAMES LAPINE

NEW YORK PERSPECTIVES FOR THE DIRECTOR OF PASSION

INTERIOR DESIGN BY DD ALLEN
TEXT BY JEFFREY HOGREFE
PHOTOGRAPHY BY JAIME ARDILES-ARCE



When James Lapine can't sleep at night, he gets up from bed and looks out the window. From the fourteenth floor of his Central Park West apartment, the window opens onto a panorama of twinkling skyscrapers. For the author of the book and stage director of the Broadway musical *Sunday in the Park with George*, the view of the park has become a valuable source of inspiration during the year that he and his wife, screenwriter Sarah Kernochan, have been living in the apartment. "I could stare out at the view forever," he says.

In addition to *Sunday in the Park with George*, for which he shared the 1985 Pulitzer Prize for drama with Stephen Sondheim, Lapine collaborated with Sondheim on the 1987 musical *Into the Woods* and on the 1994 musical *Passion*, the Tony Award winner for best musical. "I do the words, he does the music," Lapine says. Because he has worked in the shadow of Sondheim, Lapine is often referred to by theater critics as "Broadway's best-kept secret." Lapine sees things more prosaically: "I am a writer and a director who approaches theater from a highly visual point of view."

His background in photography and graphic design has led him in many directions in theater and film. The first play he directed, *Photograph*, based on a poem-play by Gertrude Stein, won an Obie in 1978. He gave



"She loves color, he likes black and white—it was a great challenge," says DD Allen, designer of a Central Park West apartment for director James Lapine, who has won Tonys for *Passion*, *Into the Woods* and *Falsettos*, and his wife, screenwriter Sarah Kernochan (inset). "The living room's yellow was an easy color, and it's a good background for the art." Sofa fabric from Clarence House. Fabric for shade by Jack Lenor Larsen. Carpet and rug by Stark.

"We didn't want a living room and dining room that were never used except for company."

musical form to AIDS in *Falsettos*, recipient of the 1992 Tony for best book, which he cowrote with William Finn. Currently he's an associate of the Shubert Organization.

Lapine collaborated with Kernochan in 1989 on the movie *Impromptu*, based on the love affair between Frédéric Chopin and George Sand. But working together on a movie, husband and wife say, was nothing compared with the challenge of decorating the "classic six" apartment they purchased in 1994. "After ten years of moving like Gypsies from apartments to houses in the States and France at the mercy of two careers in the theater and Hollywood, we wanted a permanent address for our ten-year-old daughter, Phoebe," says Lapine.

For Lapine, who describes himself laughingly as "the most un-apartment-like person you would want to know," the move to a staid apartment building with a uniformed doorman and a canopied entrance on Central Park West was "a challenge to my self-image." Before he was married to Kernochan, he explains proudly, he lived in a sparsely furnished downtown loft. "It was unbelievably minimal," he recalls. To this spartan aesthetic Kernochan brought a baroque passion for luxurious textures and rich reds and yellows, and a collection of pillows and ornamental tables she acquired when she was living in Morocco. "James thinks gray is a color," she says with a laugh.

Their lives were simplified by DD Allen, a partner in the New York design firm Pierce Allen. "It was much easier than I thought," recalls Lapine. "I hate to shop. I hate to move. Neither of us had ever worked with a



ABOVE: A sketch by set designer Tony Straiges for *Sunday in the Park with George*, on which Lapine collaborated with Stephen Sondheim, is in the living room. "I had no idea how to put together a musical. Stephen taught me everything I know," says Lapine, who's at work on a musical called *Muscle*.

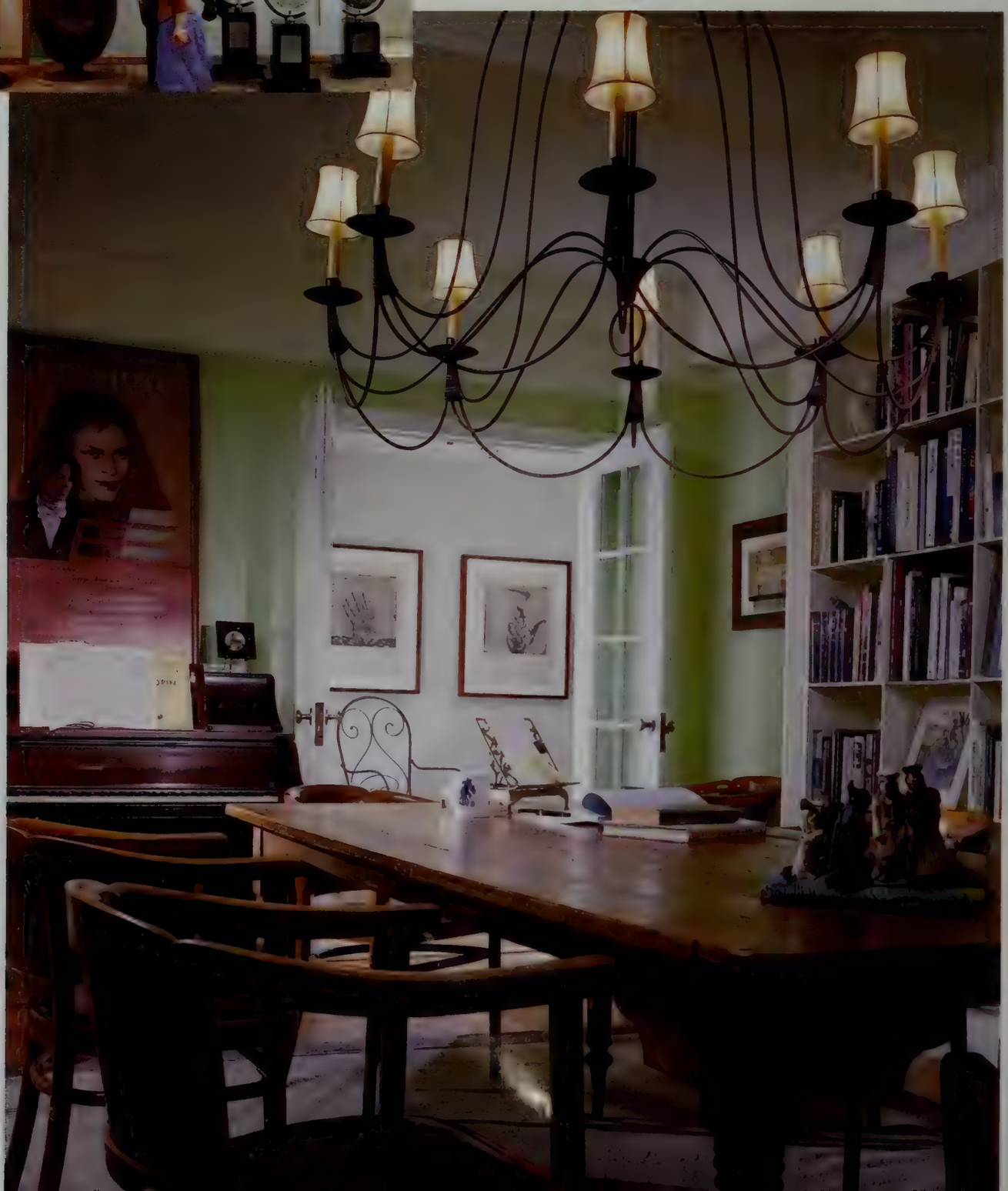
OPPOSITE: "They are two people with different tastes who found they had much in common," says Allen. "Sarah hated the idea of sisal, but she loves the sisal rug in the living room." Behind the kidney-shaped sofa ("curved to take advantage of the views," says Allen) hangs a Francis Bacon lithograph.

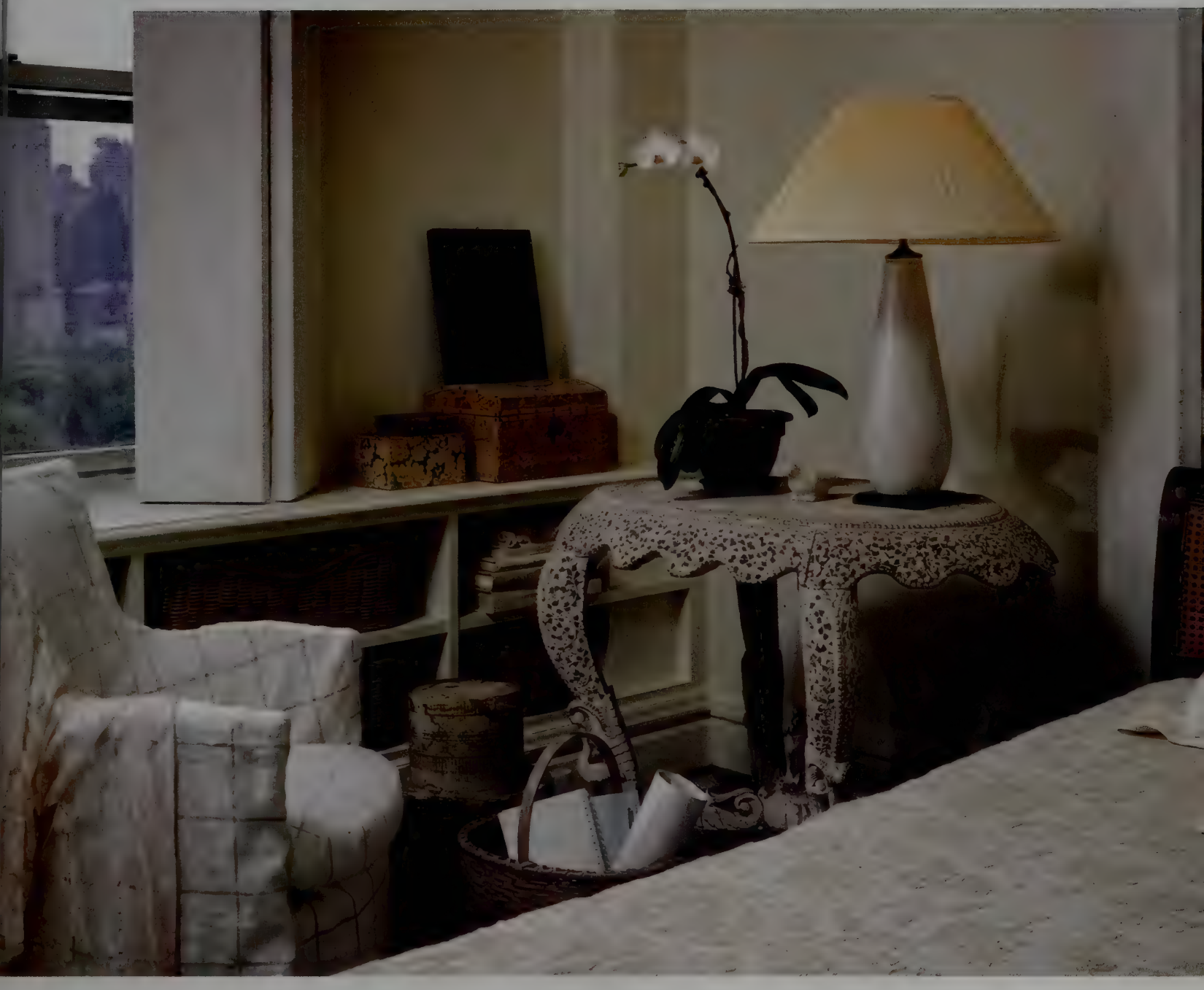




LEFT: An assemblage of souvenirs in the dining room includes a Marcel Duchamp etching; Ann Hould-Ward's costume rendering for *Into the Woods*; ceramic figures of the couple as characters in *Sunday in the Park with George*; Lapine's Tony Awards; and Kernochan's Oscar for her 1972 documentary *Marjoe*.

BELOW: "The dining room works as a library and music room," says Allen. A poster for *Impromptu*, which Lapine directed based on his wife's screenplay, is over a piano that belonged to her grandmother. The chairs were a gift from Sondheim.





"James hated the idea of window treatments, and Sarah wanted something very decorative," says Allen. "They ended up with something very tailored in the bedroom. I think the ideal designer for Sarah would be Romeo Gigli, and the ideal for James would be a Zen monk." Lamp is from Reymer-Jourdan.

decorator. We knew it had to be someone we could spend time with. DD made it fun."

Although the couple disagreed on specifics, with the help of Allen, who was trained as an architect at Columbia, they came to see that they were after the same result. "We didn't want a living room and dining room that were never used except for company," says Lapine. "For one, we don't have company—we are famously misanthropic. We wanted a library, a place to hang out after work." Some of the decisions Lapine came to were made out of concession to Kernochan, who writes at home during the day. He finally gave in to her request for a bookshelf, though he would rather have used the walls for his growing art collection.

His major contribution to the design was what he refers to jokingly as "froufrou patrol"—he says he was able to hold back the use of swags, tiebacks and tassels that Kernochan's irrepressible baroque side was attempting to spirit into the apartment. The writer-director who started out in a minimal loft seems to have a new perspective on apartment life. "That view," says James Lapine, pointing out the window, "has changed the way I look at New York." □



KEN NAHOUM

ADOLPH GREEN AND PHYLLIS NEWMAN



THE LYRICIST AND THE ACTRESS IN EAST HAMPTON

TEXT BY DONALD SPOTO
PHOTOGRAPHY BY
DURSTON SAYLOR



"I've always wanted to be theatrical and grown-up," says Phyllis Newman. ABOVE LEFT: The Tony Award–winning actress dances cheek-to-cheek with her husband, lyricist Adolph Green, on the terrace of their Manhattan apartment overlooking Central Park.



The couple also spend time at their East Hampton house, whose interiors were designed by Joan Axelrod. OPPOSITE: Folk art fills the entrance hall. ABOVE: "We use the summer room as an indoor porch," says Newman. "It has a wonderful view of the field in back and all the trees."

Adolph Green and Betty Comden have entertained countless millions over the years with their contributions to stage and screen. A short list would have to include (for Broadway) *On the Town* (1944), *Two on the Aisle* (1951), *Wonderful Town* (1953), *Bells Are Ringing* (1956), *Say, Darling* (1958), *Subways Are for Sleeping* (1961), *Hallelujah, Baby!* (1967), *Applause* (1970), *On the Twentieth Century* (1978) and (for Hollywood) *Singin' in the Rain* (1952), *The Band Wagon* (1953) and *Auntie Mame* (1958).

Comden and Green—the names are so linked in the American consciousness that, when they were honored at the Kennedy Center in 1991,



While Adolph Green was delighting theatergoers,
Phyllis Newman carved out her own career
as a Broadway actress. She also became an author.



"Our living room invites talk; it has great warmth," notes Newman. "I have a large collection of antique quilts, afghans and blankets, and they're thrown over almost everything. I change them frequently to keep things interesting."

more than one reporter asked how long they'd been husband and wife. As usual, they answered the question with grace: They've worked together as friends for decades, each happily married to another.

In fact, Mrs. Adolph Green is the actress Phyllis Newman. She met her future husband when she auditioned to be Judy Holliday's standby in *Bells Are Ringing*. "I was immediately attracted to him," says Newman, "but I was intimidated by his ego, his reputation as an intellectual, his success and most of all his mind-boggling eccentricity." The attraction was mutual: Green was beguiled by Newman's beauty, quick wit and obvious talent. A few years later, Comden and Green's musical *Subways Are for Sleeping* included the role of a zany beauty queen, played to the hilt by Newman, who won a Tony despite the formidable competition of Barbra Streisand in *I Can Get It for You Wholesale*.

Adolph Green continued to write award-winning shows and films, some of which gave actresses of a certain age the best roles of their careers. In 1953, when she was in her forties, Rosalind Russell took Broadway by storm as thirtyish Ruth McKinney in an adaptation of *My Sister Eileen* called *Wonderful Town*, for which Leonard Bernstein wrote the music. "Roz told us quite frankly she had about four notes to her singing range," recalls Green, "but she wanted a big first-act number." He and Betty Comden turned necessity into a virtue and came up with "One Hundred Easy Ways (to Lose a Man)," custom-made for Russell's gutsy bravado.

In *Bells Are Ringing*, with a score by Jule Styne, Comden and Green wrote two songs that have become standards over the last forty years—"Just in Time" and "Drop That Name." "Working on a show with Jule was like collaborating with Lenny," says Green. "You never knew where you were going, but you had great fun getting there."

Just as Comden and Green captured the insistent urges of American culture in the 1950s, so they took the Broadway musical further in the 1960s and 1970s—with, for example, *Hallelujah, Baby!* (again with Jule Styne), about a woman who, from poverty to celebrity, does not age a day. With Charles Strouse and Lee Adams, Comden and Green then created *Applause*—about an actress who does, and is replaced by a scheming apprentice. The story was based on Joseph Mankiewicz's classic 1950 movie, *All About Eve*. "That show was a joy from start to finish—although it didn't seem so at the time," says Green. "How do you transfer a great film to the stage? On some days we thought it was impossible."

But it seems that nothing is impossible for Comden and Green. As Eve, Penny Fuller stopped the show with her stinging autobiographical number, "One Halloween." And not even a Rosalind Russellish vocal range prevented Lauren Bacall from tearing up the scenery with a richly multivalent portrait of Margo Channing. "Welcome to the Theatre," her blockbuster indictment of Broadway backstabbing, could only have come from Comden and Green, who know the world they described.

Applause would have been a fitting cap to careers cast in gold. But then as now, Comden and Green always seemed to promise more—and in 1978 they rolled out *On the Twentieth Century*. "Cy Coleman shared our delight in the 1934 John Barrymore–Carole Lombard screwball comedy, and that show just seemed to chug merrily along," Green remembers.

While Adolph Green was delighting theatergoers, Phyllis Newman carved out her own career as a Broadway actress in, for example, *The Apple Tree* (1966), *The Prisoner of Second Avenue* (1971) and *Broadway Bound* (1986). She also became an author. Her autobiography (whose title, *Just in Time*, was inspired by one of her husband's songs in *Bells Are Ringing*) details her colorful early life with a mother known as the fortune-teller Marvelle and a father, Gabel the Graphologist, who analyzed handwrit-


GERTRUDE STEIN
BY
ILDER

ing on the Atlantic City boardwalk.

Today the Greens divide their time between a Manhattan apartment on Central Park West and a country house in East Hampton. "We call it the Refuge," says Newman of the Long Island house, a rambling shingled structure with a two-bedroom guesthouse. The Refuge actually replaces an earlier residence, a seventy-year-old Tudor fantasy that burned to the ground in August 1969, just as the Greens were hosting her niece's wedding. "The rabbi announced that the wedding was going to take place right there on the lawn," Newman writes in her memoir, "with the house —jaunty, jolly—burning in the background. He invoked a book of the Old Testament no one had ever heard of, as his precedent."

The replacement took less than a year to complete, and now the Greens and their friends—and the friends of their grown children, Adam, a writer, and Amanda, an actress—have their island refuge. "Much of the shopping for it was done in London," says interior designer Joan Axelrod, who is familiar with the preferences of theater folk. (Her husband is stage- and screenwriter George Axelrod, whose credits include *The Seven Year Itch* and *The Manchurian Candidate*.) "The Greens wanted comfortable seaside-style furnishings with their memorabilia and theatrical artifacts," she notes.

The result is a house defined by breezy elegance and promising both refreshment and exhilaration—just like the achievements of its owners. □

BELOW: "The house sits on a man-made hill that was created by one Colonel Weaver, who built his original place in the late nineteenth century. It was located at the end of a long dirt road lined with trees. He set the house high to look out on the polo field, which we've let grow wild with native trees and flowers." The patio, center, with the towering linden tree, functions as an outdoor living/dining room.



"Our house was built on the spot where our previous residence burned down in 1969," explains Newman. ABOVE: Family photographs and a poem by Green rest on antique linen in the master bedroom.





THE HAMPDEN BOOTH THEATRE LIBRARY

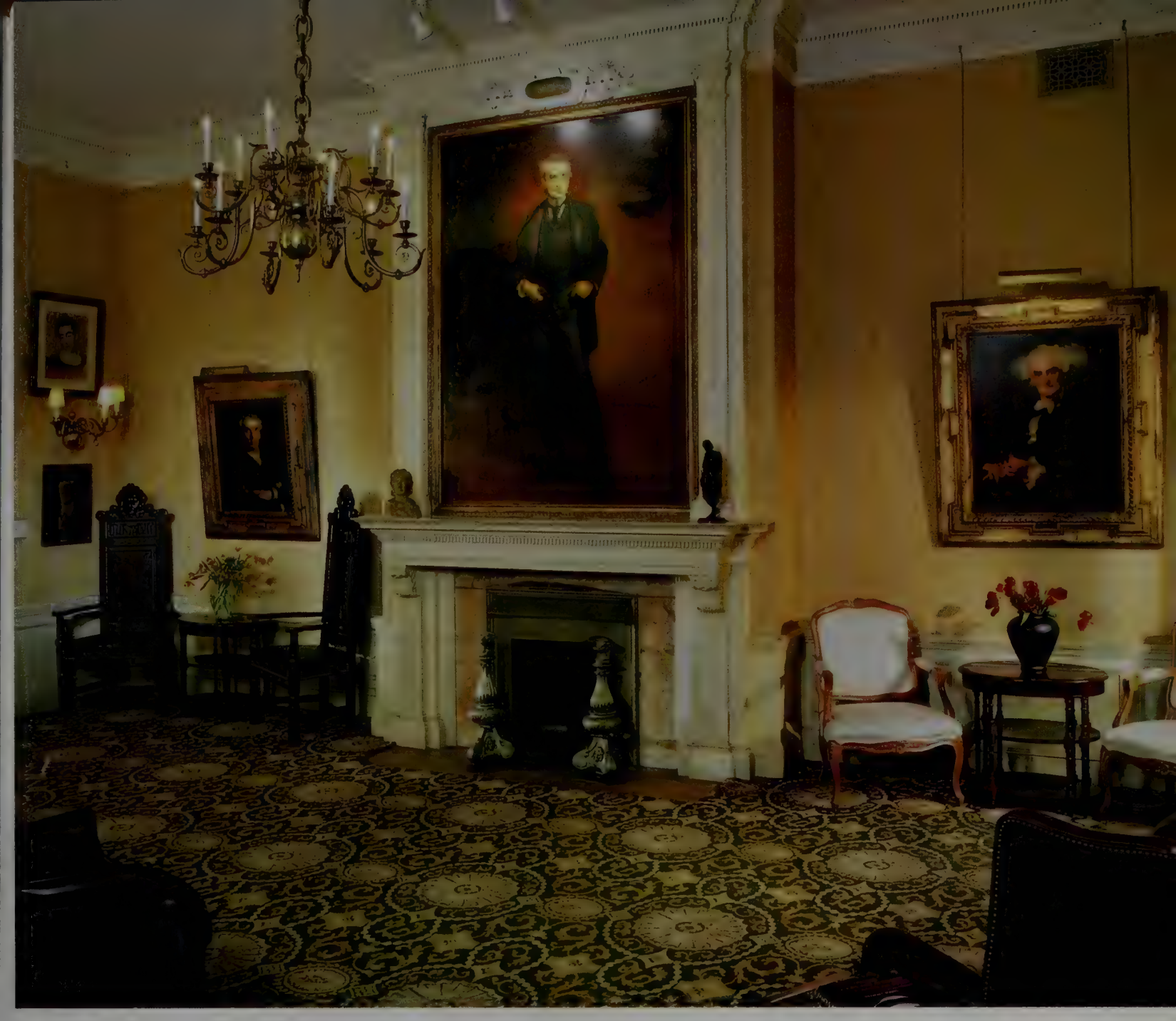


THE PLAYERS

THE FABLED THEATER CLUB ON GRAMERCY PARK

TEXT BY BRENDAN GILL
PHOTOGRAPHY BY BILLY CUNNINGHAM

In 1888 architect Stanford White transformed a Gothic Revival residence at 16 Gramercy Park into a clubhouse for The Players, a private club founded by the noted actor Edwin Booth (inset, as Hamlet, circa 1870). LEFT: The entrance is marked by a pair of Renaissance-style lanterns, which remain among the few working gas fixtures in New York. ABOVE: The masks of comedy and tragedy on an interior window echo the balcony medallion.



John Singer Sargent, the best-known American portrait artist of the Victorian age, was a member of The Players. His 1890 full-length portrait of Booth presides over what was originally called the Reading Room and which today is also referred to as the Sargent Room. The two flanking 1891 Sargent works are of Lawrence Barrett, left, and Joseph Jefferson as Dr. Pangloss in *The Heir-at-Law*. Furnishings are an eclectic mixture of revival styles: The fauteuils to the right of the fireplace are Louis XV.

Gramercy Park was created in 1831 by Samuel B. Ruggles, a go-getting young lawyer (he graduated from Yale at fourteen) who, as New York City expanded northward up Manhattan Island, purchased for real estate development a tract of land that had once been part of Peter Stuyvesant's farm. Ruggles filled in a swamp and stream on the property with soil obtained by leveling an adjacent hill and laid out on the site a charming imitation of a London square, with lawn, gardens and graveled paths. The largest private park in the city, it quickly became fashionable and has remained fashionable to this day.

A high iron fence surrounds Gramercy Park, and from the start only residents of buildings facing the park have been permitted to frequent it. One such building, located on the south side, was erected in 1845, in the Gothic Revival style, and since 1888 has sheltered The Players, a club founded by that most celebrated of American actors, Edwin Booth. His intention, Booth wrote, was to promote "so-



cial intercourse between the representative members of the Dramatic profession, and of the kindred professions of Literature, Painting, Sculpture, and Music, and the Patrons of the Arts and the creation of a library relating especially to the history of the American Stage and the preservation of pictures, bills of the play, photographs, and curiosities, connected with such history."

These lofty intentions have been carried out with remarkable success for well over a century. The Players—the name, plucked from Shakespeare, was suggested by Booth's friend the poet Thomas Bailey Aldrich—has been the premier gathering place of generations of distinguished actors, artists and writers, particularly those who enjoyed such traditional men's club activities as shooting pool, playing poker, drinking and storytelling. Club members of that ilk included Augustus St. Gaudens, Louis Comfort Tiffany, John Barrymore, Don Marquis, Rex Harrison, Harold Ross and James Thurber. It should be noted, however, that even so fastidiously temperate a visitor as Henry James found comfort within its walls, and there have been

Booth's collection of books, including Shakespeare folios and old quartos of early dramatists, forms the core of The Players' library. LEFT: A John Decker painting of John Barrymore as Hamlet is displayed in the library; the oak Savonarola chair was used by Barrymore in the play. BELOW: Turn-of-the-century actresses are immortalized in a tabletop photomontage.



bishops in the club as well as roisterers. Social position or great wealth has counted for little; in the 1890s it was reported in *Century* magazine, "Of millionaires there are perhaps a sparse dozen on the rolls of the club, but it is a rarity to see one within the doors."

Among the incorporators of The Players were Booth's colleagues Joseph Jefferson and John Drew; theater managers Albert Palmer and Augustin Daly; Columbia University professor Brander Matthews; Mark Twain; and General William Tecumseh Sherman, who boasted that he was an indefatigable theatergoer even during the hardest-fought days of the Civil War. No critics—Booth always called them "crickets"—were allowed to join the club until 1960, when the sainted Brooks Atkinson was given an honorary membership and so opened the way to others. As for women, they could enter the club on ceremonial occasions, but it wasn't until 1989 that they were admitted as members. Sarah Bernhardt was a guest one evening and wound up imprisoned for an hour or so in the tiny, defective club elevator, which came to be known thereafter as the Sarah Bernhardt Room.



Mark Twain, an incorporator of The Players, was once expelled, in error, for nonpayment of dues. He at first resisted pleas for his return (the "whole proceeding had been . . . arbitrary, insolent, stupid. That board's proper place . . . was the idiot asylum") but eventually reinstated his membership. BELOW: In the Grill Room, Twain's likeness and pool cue hang above the fireplace.

Actors historically were not held in high esteem in the United States; The Players was formed in an effort to elevate their status. ABOVE: The 19th-century playbills featured in the dining room are among the 50,000 the club has preserved. Both the 1901 leaded-glass theater window and the Sir Nathaniel Dance painting depict David Garrick in his role as Richard III.



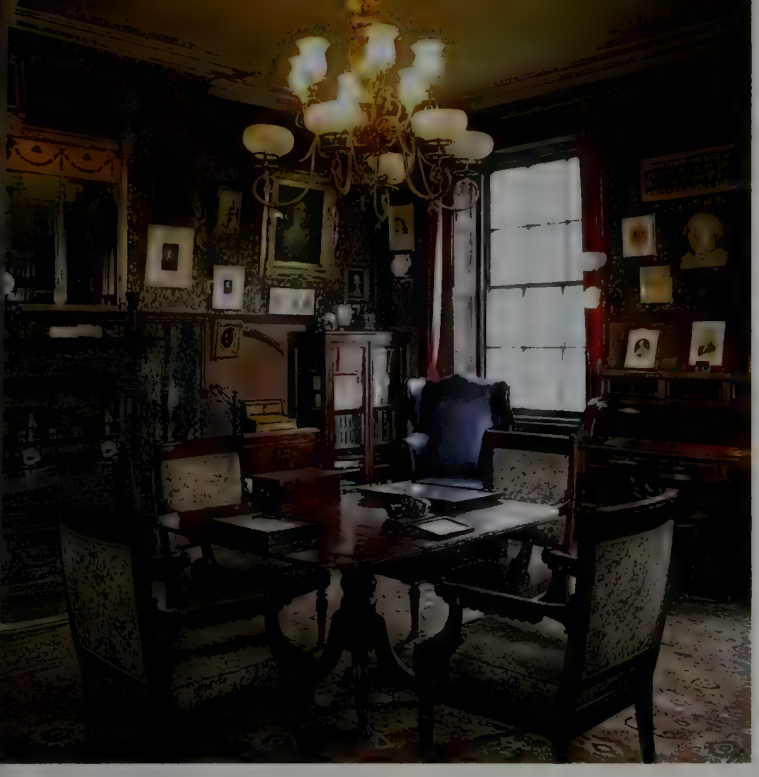


The all-male club was an English tradition; women were not admitted as members to The Players until 1989, the club's centennial. ABOVE: Portraits of actresses line a stair landing: from left, Katharine Hepburn by Everett Raymond Kinstler, circa 1985; Muriel Kirkland by David Swasey, 1939; and Beatrice Lillie by Simon Elwes, 1963. The English oak tall case clock is 18th century. The carved mahogany Renaissance-style newel posts were designed by Stanford White.

Booth had earned a fortune playing Shakespearean roles from coast to coast over many years, and the $150,000—in contemporary terms, at least $1.5 million—that it cost to buy 16 Gramercy Park and turn it into a clubhouse came from his pocket. The architect he chose to remodel the building was his neighbor on the north side of the park, Stanford White, who, as a charter member of The Players, contributed his services free of charge. (White also designed the Lambs Club, the Metropolitan Club and the first headquarters of the Colony Club.) A fellow Player once described White as "a first nighter, an every nighter, and an all nighter," and it was true that he would often leave the club at two A.M. to begin what he called "bumming around town."

On the exterior of the house, White removed the high brownstone stoop, placing the entrance to the club on the basement level and adding a pillared, double-decker porch, decorated with a pair of immense wrought-iron lanterns. Inside, he introduced his favorite motifs: a handsome open stairway of dark wood, fireplaces framed in blue-and-white delft tiles, chandeliers fashioned out of deer antlers and as much shiny brass and sparkling bottle glass as he could find space for. At the rear, a second porch gave onto a pleasing garden (subsequently usurped by an addition that included a small stage in the dining room).

The second floor of the clubhouse was devoted to an ever-increasing library, and on the third floor were Booth's private quarters, overlooking the park. The fourth floor



It should be noted that there have been bishops in the club as well as roisterers.

contained several bedrooms for visiting members, which with the passage of time have become a warren of offices for the club staff. Booth died in 1893, prematurely old and worn out at fifty-nine. His bedroom and parlor have been left exactly as they were at the moment of his death: We see his brass bed and its faded silk coverlet, his slippers, his assortment of pipes and the very book he was reading as the end approached. On almost every flat surface are curiosities relating to the theater of the sort that Booth mentioned in his deed of gift, including the skull of Yorick, which, in

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Edwin Booth was the foremost American tragedian of the late 19th century. Critic William Winter wrote that Booth's Hamlet, his most celebrated role, was "the simple, absolute realization of Shakespeare's haunted prince . . . made sublime by suffering, made weird and awful by 'thoughts beyond the reaches of our souls.' " ABOVE: Called the Booth Room, the actor's third-floor living quarters have been left intact since his death in 1893. The parlor suite is circa 1880; the gasolier is occasionally lit.





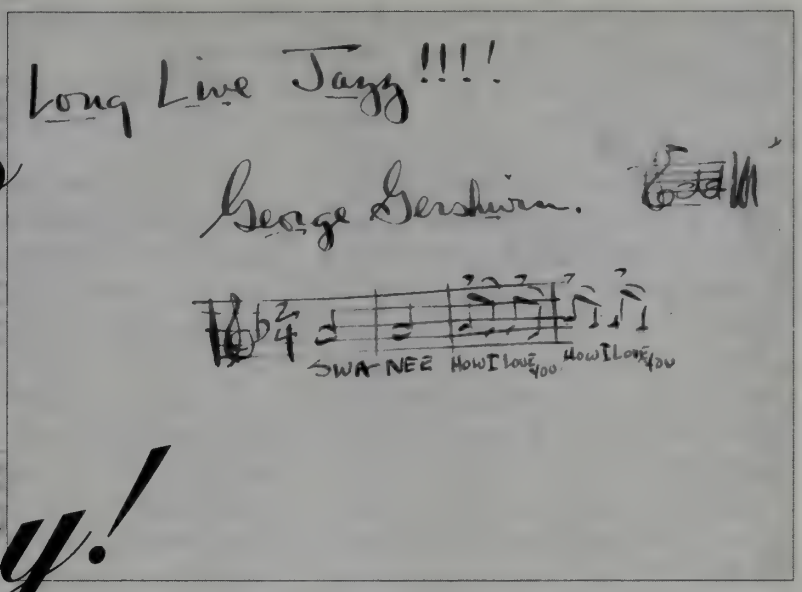
ABOVE: A corner of the Booth Room is dominated by Carle J. Blenner's portrait (after one by Eastman Johnson) of Mary Devlin Booth, Edwin's first wife and great love. She died after three years of marriage, leaving him with a daughter, Edwina. Among the memorabilia is a skull that Booth used as a prop in *Hamlet*.

"I've been traveling all my life," Booth remarked after he established the club. "What I want now is to stay in one place with things I like around me." ABOVE: His brass bed is circa 1870. At the foot of the Queen Anne–style ebonized wood daybed is an oak makeup case; above it is a shadow-box memorial to Booth.



Stanford White characteristically removed walls, designing spaces that flowed into one another with a certain grace. The clubhouse's open, dark-wood stairway represents an architectural element found in most of his interiors of the period. The view from the second-floor landing shows how portraits constitute the primary decoration throughout; among them are a large crayon drawing of Mary Anderson by George B. Butler and, at right, an Alden Weir oil of Edmon S. Connor.

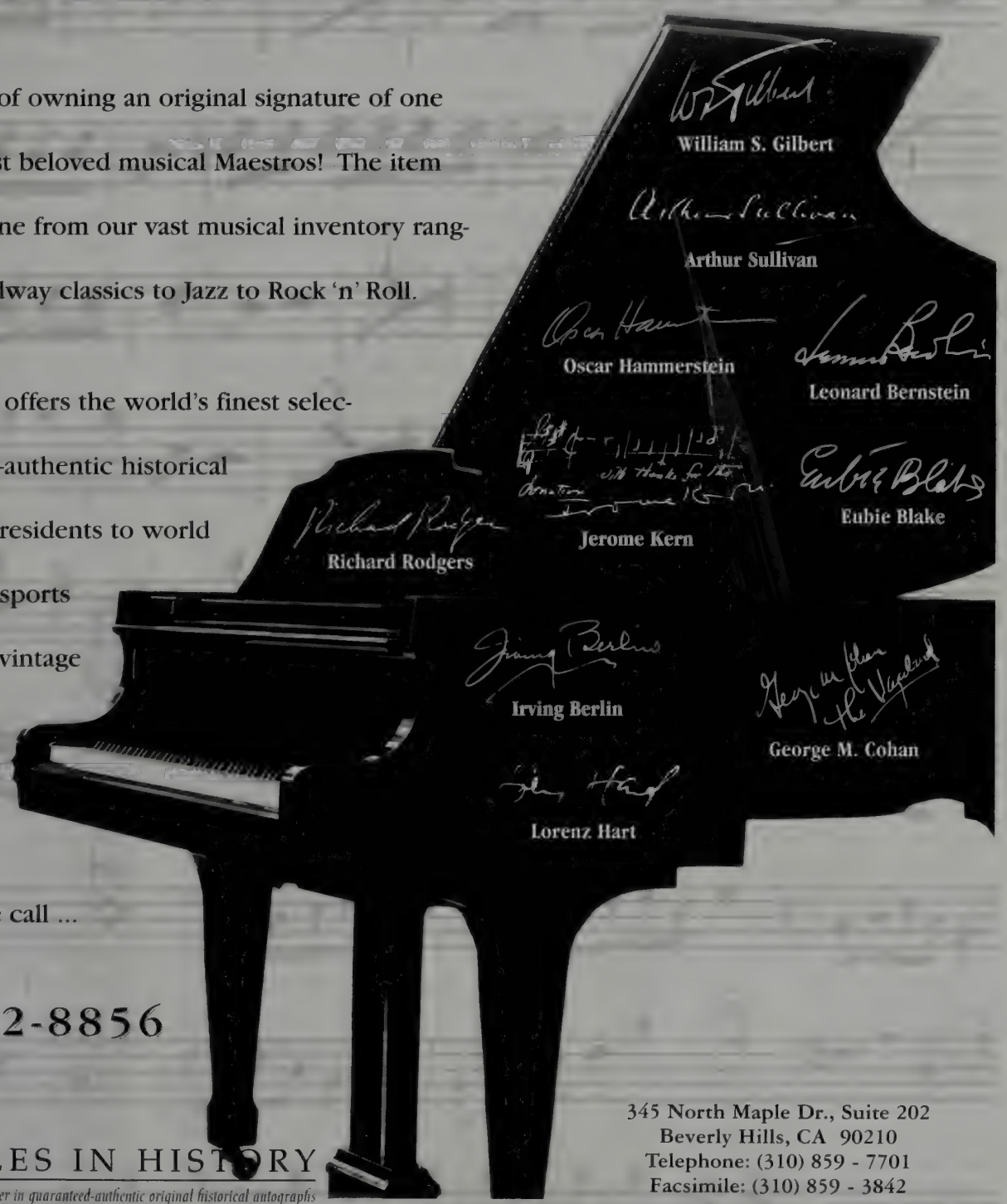
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WILLIAM IVEY LONG AT THIMBLES

THE COSTUME DESIGNER'S MASSACHUSETTS FARM

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which is just how nature should be." Should environmentalists protest, William cautions, "No animal has died in this century for my home." He has also hand-stitched and installed a pair of elaborate outsize historical dolls in the images of Marie Antoinette as a shepherdess and Marie de Médicis in royal blue silk velvet worked with real gold fleurs-de-lis. "My undergraduate major was French history, and I see these ladies as very Dixie, as they owned beautiful paintings and put up with quite a lot." Ivy prints abound, and a collection of antique hat pins is arranged in creamware vases. "Homes should encourage you in your personality," William insists. "They're the visual side of your persona, and if you can wake up, look at what you've done and not throw up—well then, you can smile and get out of bed."

William's profession is evidenced by an 1850s barn filled with surplus costumes from his many shows; his second Tony arrived with *Crazy for You* (1991), and he has dressed everyone from the Las Vegas illusionists Seigfried & Roy to Mick Jagger. Guests will occasionally pillage the stock, appearing at tea in polka-dot umbrella hats and quilted brocade smoking jackets. Gowns can be discovered draped on dress forms in the office; an encrusted scarlet extravagance is from *Casanova*, the play-within-a-play in *Nine*. "I think that an eighteenth-century home demands an eighteenth-century bodice, don't you?" William asks.

The house has been christened Thimbles—"the way the great actresses of the twenties, like Katharine Cornell, would name their homes," he says. "I once drew a set of paper dolls for a young lady's birthday, and they featured a grand diva who appeared in an imaginary biblical pageant as an evil temptress named Noli Me Tangere. Thimbles was her country place, and now it's mine."

The house has five bedrooms and three fireplaces, all in constant demand. "No one uses their fireplaces more than I do," William says. "I go to this house because it's where my soul leaps up. It's not for working; it's for joy, for entertaining. It's a party house for all the dancers from Jacob's Pillow, which is right down the road. I believe that no one really owns a house or the land it sits on—you're just a guardian of the property; you're there to improve and enhance and to serve iced tea." To these ends he has also purchased and refurbished a nearby cottage and a shuttered inn and has helped save the town's historically noteworthy railroad station. I believe that someday William will own the entire town, employing its tireless population as carpenters, upholsterers and landscape gardeners.

William's current projects include a revival of Stephen Sondheim's *Company* and the annual, ultralavish presentation of *A Christmas Carol*; the Broadway musical of the film *Big* will open next spring. But even while knee-deep in Dickensian bonnets, William will be mail-ordering rosebushes and period light fixtures for Thimbles. The locals clearly adore William, even if they're not always sure exactly what he's up to. "Wedgwood and Windsor chairs are not necessarily a universal language," he admits, "but at least people seem entertained. Thimbles is my magnanimous gift to the North, to see if you Yankees have learned to behave." □

> "I believe that no one really owns a house or the land it sits on—you're there to improve and enhance and to serve iced tea."

CY COLEMAN

THE COMPOSER ON THE EAST SIDE

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him. "Cy lived like a typical musician," says Laffin. "All the pieces were inherited; he wasn't concerned with his surroundings; there was no theme." Coleman, though a pack rat, had no difficulty accepting this criticism. "Lee said this is what I had to have, so I said, 'Okay,' " he recalls cheerfully.

For Laffin, the contemporary look was also a stretch. "My signature is the classical, antiques-filled room, but this was what Cy needed," he says. "He entertains on a big scale, and his guests are a lively show business crowd. Smooth surfaces and uncomplicated pieces worked best." The brownstone is nearly twice as large as Coleman's former residence in New York, and when Laffin arranged the furnishings, he discovered that Coleman's modern pieces looked better in the new space. "The furniture is finally in its rightful home."

Coleman is, according to Laffin, a client who knows what he likes. What he dislikes is pretension and anything too theatrical. How then to explain those bright red leather chairs and sofa? "I prefer elephant gray, but Cy wanted red," Laffin says. And the red carpet? Again, the client's request. "Cy is wild and exuberant. My other clients can't carry off a red carpet, but Cy can. He sits in that room and you only notice him."

The feeling of the house is fresh and vibrant because, says Coleman, it's a reflection of his work. He points to a poster for *Barnum*. "That's still performed all over the world," he says. He points to souvenirs from such musicals as *Sweet Charity*. "All my shows are living and breathing because they're continually being revived."

In his new surroundings, however, Cy Coleman is not just refreshing his past but creating his future. It was here that he composed the music for his latest show, *The Life*. The subject is the street life of Forty-second Street: the pimps, the hookers and one girl who finds her way out. As he plays the music and talks about it, he sounds like a young composer preparing for his first Broadway opening. □

THE PLAYWRIGHT'S FAIRVIEW FARM IN PENNSYLVANIA

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tleman's Agreement, Laura Z. Hobson's best-selling novel about anti-Semitism in America, which won the Academy Award for best picture of 1947, and for the remake of *A Star Is Born* [1954], a comeback vehicle for Judy Garland.)

Some of Moss Hart's massively beamed, Pennsylvania-fieldstone farmhouse had been built in 1710, the rest in 1800. It was said, only half facetiously, that if playwriting ever failed Hart, he could become a successful interior decorator. By the time he bought his place in the country, he had already done up a town house in Manhattan's East Fifties—plushly, in the Victorian period. For the farm, he assembled all the furniture himself, as well as the antique ornaments, utensils and artifacts, including first-rate collections of Washingtonia, spatterware, Dutch china and local eighteenth-century glass. The twelve-foot-long, four-foot-deep fireplace that dominated the dining room was warmed by the proximity of Hart-garnered antique kettles, andirons, ladles, beam axes and guns. "Moss was a demon antiquer," exclaims his widow, the vivacious former musical comedy star Kitty Carlisle Hart, now chairman of the New York State Council on the Arts, who came to the farm many times as a guest before she married it. "He had a wonderful feeling for shopping. He said to me once, 'When I go into a store I'm convinced that every piece of merchandise on every shelf is trembling with desire to belong to me.' " For all his corybantic buying, Moss Hart was known for never crowding his effects—for picking and choosing rigorously among his choice possessions—with the result that no room touched by his fine hand ever looked like a set.

Adds the Harts' old friend the novelist Leonora Hornblow, "Moss collected anything—most especially friends. The instant you walked into the house, there was such a sense of warmth and welcome and, even on dark days, of sun—and this reflected Kitty as well as Moss, because we all know how warm and dear *she* is. You felt that the happiest thing that could happen to them was that *you* had arrived." The far-reaching living room, with a piano and bar at one end, was a pleasance of fresh bright chintzes and a flower-spattered rug (Hart liked flowers everywhere, including at his feet). Most of the furniture, with the exception of some overstuffed upholstered chairs and sofas, was early American. Yet, emphasizes Hornblow, "It was enormously comfortable, as opposed to many houses. And you were so glad to be there that even those wooden high-back chairs in the dining room weren't as uncomfortable as they looked."

Outside, there were pretty vistas; every prospect pleased the eye—not for nothing was the place named Fairview Farm. "There was a great sense of green," Hornblow recalls. "It was very leafy—it smelled of fresh green leaves." As well it might. There wasn't even a bush on the property when Hart bought it, so in the grand manner for which he was already legendary, he ordered, if not mountains moved, then trees transplanted: some thirty-five hundred pines, elms and maples. He told the astonished nurseryman to rush delivery—"When I order a tree at nine A.M., I want to be sitting in its shade by five P.M." It was on Woollcott's next visit to the farm, when he saw—where there had been not even saplings before—huge, full-grown, spreading oaks and elms, that he made his famous, disdainful remark: "Just what God would have done if He had the money."

Hart also built a stone fence as a kind of trompe l'oeil because the land was flat and this would give it the look of a rolling field on the other side. He introduced half a dozen sheep to crop the grass around the apple orchard—on the grounds that that would also be a very pretty look—but the ruminant mammals meandered all over the countryside, in mild defiance of Moss's unheeding sheepdog, Skipper. Before the appearance of Kitty on the scene, Hart kept hogs. Those were the spendthrift days when only farm-produced vegetables were served at meals, with Moss glorying in the fact that it cost him about $1.25 to grow each radish.

He and Kitty were married quietly, in August of 1946, by the local justice of the peace. Hart's idea of a honeymoon was to have them star together in a week-long run of *The Man Who Came to Dinner* at the Bucks County Playhouse (a converted barn, it bestrode an old millstream that was shut off during performances so the audience could hear the actors and the actors could hear the applause). Hart, with his sharp features, his black hair "humorously receding in twin bays" that left "a satyric peninsula in the middle of his scalp," and his satanically arched eyebrows (somebody once remarked that he needed only the prop of a three-pronged fork to look the perfect devil), embodied, and thus further envenomed, the wicked Whiteside.

Hart did much of his writing down at the farm—he preferred a writing board and pen to a typewriter. "I thought, when we married, that I was going to lose him to his beautiful study, that I'd just have to settle for leaving a tray outside the door so he wouldn't be disturbed, but Mossie," Kitty titters, "was the kind of writer who *loved* to be interrupted—he insisted on working in full public view; he'd sit out on the front lawn, facing the house, and every time anybody went by he would say, 'Any news?' " On the back lawn Hart customarily played croquet—a game he was a champion of and a champion at. Croquet correctly played required, he insisted, English sets, chesslike planning and nerves of iron; above all, it had to be played "with bitterness and passion."

The guests at the Harts' famously civilized dinner parties all turned out to have names that resound in eternity. "We had the Hammersteins,"

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MOSS HART
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Kitty Hart reels off. "We had the Sherwoods, we had the Lunts; Thornton Wilder came; and before *my* time, Moss had Harpo—and Bea Lillie and Noël Coward. We generally exchanged weekend guests with George Kaufman, who had a place nearby—we brought our guests to him for Saturday dinner and he brought his to us on Sunday." It took four indoor servants "plus two people on the outside" to run a place on a scale like this. "It was really a big goings-on for a man who made his living with his pen," Kitty Hart sums up.

In 1954 Moss unloaded his "beautiful white elephant." He sold it furnished, keeping not a single item—not even his son's crib. Did the "appalling little dream-farm" he was so overfond of somehow fail the fantasy? It wasn't that at all. He believed that every several years you should stir your life up, and in fact, he was already in the future: He had his gypsy eye on a house at the Jersey shore.

It was not the first time Hart had slammed the door without looking back. In the early morning after *Once in a Lifetime* opened, having read the rave reviews and resolved never to ride the subway again, he hopped a cab to his family's apartment in Brooklyn, got them up and told them he was moving them to Manhattan—not to take a thing: "We're walking out of here and starting fresh."

Just before selling his farm, weary of the theater with "its suicidal live-or-die, roulette-wheel, opening-night neuroticism . . . the grotesque Broadwayese of success or failure," Hart started on a book of prose. It would be published in 1959 as *Act One* and, deeply revealing and radiantly written as it was, acclaimed one of the best memoirs of its generation; it went on to occupy *The New York Times'* best-seller list for forty-one weeks. In it he concluded that "playwriting, like begging in India, is an honorable but humbling profession." Moss Hart died two years later, at the early age of fifty-seven, having long since been a maharaja. □

TWO SCENES FOR THE SET DESIGNER
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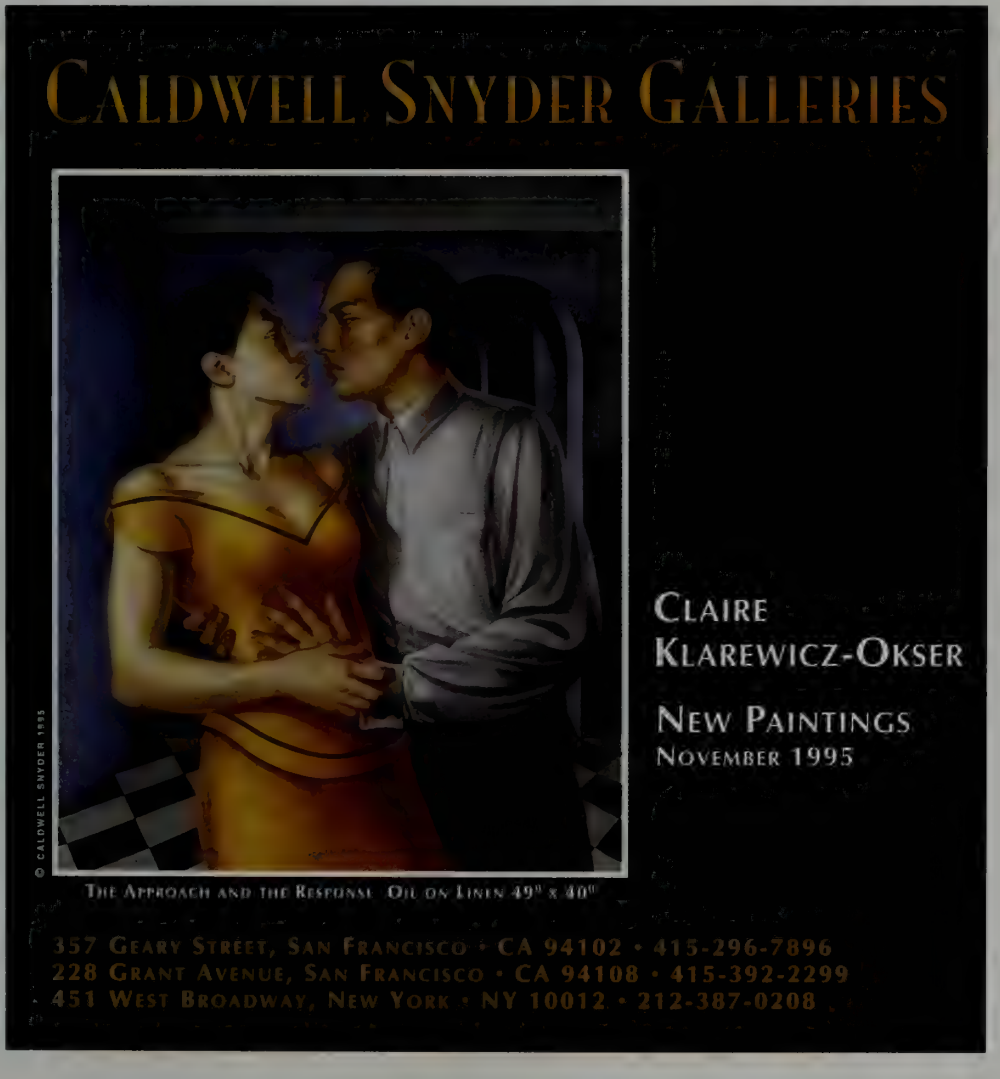
for shows Walton has designed—they cover the walls of the hallway that leads to the bedrooms. This was LeRoy's idea, not her husband's; she persuaded him only by telling him that hanging the posters would be an honor to everyone else who worked on the productions. "I dreaded it," says the designer. "But there's a sort of side bonus. Sometimes when I feel I'm never going to work again, it's useful to look at."

On weekends the Waltons beat a retreat to Sag Harbor, on Long Island's eastern end, to a handsome gray-shingled house built in stages over the eighteenth and nineteenth centuries. They go there not to romp with the social set but, at least much of the time, to work—Walton in a large one-room studio, LeRoy in a charming gabled attic aerie. "In New York I'm almost always dealing with nuts-and-bolts questions. Coming to the country is a way of focusing," says Walton.

There, as in Manhattan, rooms are easy but gracious—bare pine floors, white cotton draperies, clean white sofas, sturdy English pine, whimsical arrangements of antique toys. Asked if any precept guided the furnishing of the nine-room house, Walton says it was "not to have to think too much." Yet the rooms themselves belie his claims, and even the designer, after stating that "nothing should call attention to itself" in a room, can be coaxed into calling attention to favorite pieces—a splendid antique tall case clock, a delicate seventeenth-century Windsor-style chair.

For Tony Walton and Genevieve LeRoy, there's no separation between living and working. The designer's young assistants are semipermanent guests in the country house. They come to work, of course, but they are hardly a burden—on the contrary. "They've made up for the absences of our daughters," says Walton. "That energy has been maintained. They really have become our extended family." "We try to make everyone feel at home," adds LeRoy. "It helps the creative flow." □





BAITZ AND MANTELLO

AUTHOR AND DIRECTOR IN CHELSEA
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Just as their apartment is a refuge, so is their neighborhood. To them, Chelsea is friendly territory. An unabashed lover of New York, Mantello confesses to feelings of acute anxiety when he travels outside the city for extended periods—his limit is about seventy-two hours. Though Baitz can survive elsewhere, he too has a romantic attachment to their small section of the city. "Chelsea almost has a Bloomsbury notion of home, of working together," says Baitz, whose references, like his dramas, are decidedly literary. For years he worked in a bookstore, and the bookshelves in his office display the wide-ranging interests of an eclectic mind: everything from the newest translations of Dostoevsky and a critique of Evelyn Waugh's concept of evil to the travel writings of Truman Capote and William Prescott's history of Mexico.

In Bloomsbury—at least the Bloomsbury Baitz likes to imagine—there was a lively tradition of like-minded people coming together for fun and gossip as well as for an occasional chat about their varying crafts. So it is in the West Twenties. The casts of their plays often climb a long flight of steps to enjoy Baitz's pasta, a proud vin ordinaire and an extended dish of dishing. "Just when you think the theater is all sharks and barracudas," says Mantello, "something amazing will happen. You'll find yourself in a room, and you'll think, It's extraordinary, all these wonderful artists coming together."

Though their careers are ascending, financially as well as creatively, it is unlikely that Baitz and Mantello will change their casual, unpretentious lifestyle very much or very soon. "As I get older," says Baitz, "I need less and less and less. I think there are a lot of things I can miss, and I won't miss them. Like a lot of people who felt displaced when they were young, I crave domesticity. It's all there is, really, a warm, well-lit, quiet place, with someone listening and telling you stories at late hours. I can't think of anything better than that." □

BETTY COMDEN OFFSTAGE

ON THE TOWN'S LYRICIST NEAR LINCOLN CENTER
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[pauses] York, New [pauses] York."

The success of their mutual collaboration has been matched only by the success of their collaboration with some of the major talents of the Broadway and Hollywood musical. Comden and Green had a lifelong friendship and working relationship with Leonard Bernstein, who wrote the scores for *On the Town* and *Wonderful Town*. George Abbott directed both Bernstein shows, as well as *Billion Dollar Baby* (1945) and *Fade Out–Fade In* (1964). Jule Styne wrote the scores for six Comden and Green musicals, while Jerome Robbins choreographed three. Arthur Freed produced seven of their movies; Gene Kelly appeared in five and Fred Astaire in two. The pair were later reunited with Judy Holliday, for whom they wrote *Bells Are Ringing*, first for the stage (1956) and then as a movie (1960), which turned out to be Holliday's last.

Earlier this year Betty Comden published a memoir, *Off Stage*, the first sustained piece of writing she has ever done without Adolph Green. Pointedly the story of her private rather than her professional life (which Comden promises she and Green will write one day), *Off Stage* presents thoughtful accounts of Comden's childhood, her friendships, her marriage to Steven Kyle, the births of her son and daughter, the death of her son, and her struggles to balance work, home and family.

Comden also tells the story of her move, seven years after her husband's death, from her town house on East Ninety-fifth Street to her two-bedroom apartment near Lincoln Center. "It was like dropping my loosely layered, elaborate life into a car-crushing machine," she writes, "and slipping the flat, compact, supposedly manageable result into one of hundreds of identical shelves, stacked one above the other, forty-eight stories high."

Comden adjusted, however, with unanticipated ease to this brighter, simpler environment, where she has surrounded herself with her cherished books (several shelves are packed with dictionaries and word books), videos, photographs of her colleagues, friends and family, posters from her shows and movies, what she calls the "good pictures" (a Matisse drawing, a Chagall, a Degas sketch of a horse) and the parlor grand Steinway her father bought in the early twenties and at which Betty and her brother learned to play. Little did he suspect that a number of enduring Broadway musicals would be written at this same instrument.

Interior designer Nancy Muir helped Comden sift out, and reupholster, furniture from the town house. Taking their cue from a treasured paisley shawl, Comden and Muir selected paint and fabrics in warm rosy tones. "For some reason, when I have people over, the place feels very Russian. We sit around the table instead of the samovar, a group of us from the theater, writers, musicians, even a few businesspeople." Some evenings, Comden says, still end at the piano, but since the deaths of her friends Leonard Bernstein and Jule Styne, there has been less music in her home.

"This place isn't *all* fun and games—Adolph and I work here too," Comden cautions. Following a pattern set many years ago, the pair toss ideas back and forth, either in the living room or in the deep blue study next door, while Comden writes longhand or types as they talk. (They have yet to use her recently acquired computer.) As always, they are at work on a new project.

Could it, perhaps, be about show business? Or maybe New York? Comden won't say. But isn't the carefree, comic New York of the early Comden and Green musicals a vanished place now? "The city has changed, of course. But you can still write about creative and artistic people here," Comden says. "And all sorts of barriers are down in terms of gay and lesbian subjects and relationships between the races. New York remains the most exciting place to live, I believe that. There's just one trick to capturing it onstage—you have to find the right angle." □

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AT HOME WITH THE PRESIDENT OF THE AMERICAN THEATRE WING
continued from page 187

the biggest box office, nor for the longest run, nor even for the best reviews," she says. "They are purely and simply for excellence!"

Her husband, John, is not only a member of the board of the Wing but also his wife's zealous cohost on Fifth Avenue and at their summer retreat, an apartment in Cannes. "We have been a good pair," Isabelle Stevenson says of them, summing up in six words a marriage that began in 1937 and has produced three daughters, an encircling legion of friends, and collections of furnishings and art that share a singular sunniness of spirit. No doubt it is in part this affirmative attitude and in part her exceptional sense of purpose that make Stevenson such an outstanding figure in the vivid hurly-burly of Broadway.

It is a hurly-burly that Stevenson experienced firsthand, having made her debut as a dancer in Earl Carroll's *Vanities* and then realizing every performer's dream by playing the Palace as a member of a vaudeville team, Nice, Florio and Lubow (Lubow was her maiden name). They became sufficiently renowned to appear at the Palladium in London and give a command performance for George V. In Paris, reviewing their performance at the Olympia Theatre, *Le Figaro* described Lubow as "a blond Josephine Baker." In Hollywood, she took a screen test that made her look, so she humorously asserts today, "like a bad copy of Marlene Dietrich or a lesser Garbo." Be that as it may, she gave up her theatrical career to marry and start a family.

The American Theatre Wing's Tony Awards celebrates its fiftieth anniversary next year, and Stevenson plans to make the most of this opportunity to acquaint the world with the many activities that, the Tony Awards aside, it regularly sponsors. Officially, the Wing traces its ancestry back to a committee of women playwrights, actresses, producers and other theater folk who, during World War I, provided the U.S. armed forces with clothing, food and entertainment. In World War II the committee was reborn, setting up the legendary Stage Door Canteens. Simultaneously, it sent entertainers by the hundreds to hospitals and factories all over the world. After the war the Wing's program came to include an acting school for returning veterans (among the teachers were Sir Cedric Hardwicke, Alfred Lunt and Maureen Stapleton, and among the students were Tony Randall and Charlton Heston).

Antoinette Perry was chairman of the board and secretary of the American Theatre Wing until her death in 1946. Friends in the Wing chose to remember her by establishing awards in various fields of theater activity in her name. Almost at once the awards assumed the nickname by which she had always been known. The first Tony Awards ceremony took place in the ballroom of the Waldorf Astoria Hotel in 1947, and among the winners were José Ferrer, Fredric March, Ingrid Bergman, Helen Hayes and Patricia Neal, all for acting; Elia Kazan for directing; and Agnes de Mille for choreography.

The Wing has expanded continuously over the years, working hard in areas—theater for schools, veterans' hospitals and AIDS centers—that attract little public attention. It also sponsors "Working in the Theater" seminars that are held twice a year. Leading actors, producers, stage designers, directors and press agents are invited to volunteer information about their professional lives.

Isabelle Stevenson has a ready explanation for the success of her seminars. "People in the theater are eager to share their knowledge. Again and again the participants have come up to me and said, 'I was honored to be asked.' " Not by so much as a flicker of an eye does Isabelle Stevenson indicate that something else may have prompted their compliance: the fact that whether as a hostess in a festively decorated apartment overlooking Central Park or as a moderator in a TV studio, she is, like the theater itself, an irresistible force. □

GEORGE GERSHWIN
continued from page 195

ing on a country vacation in 1927, and he became almost instantly proficient. He hung one of his most stunning pictures, a self-portrait, in his living room. It shows him, incongruously clad in top hat and tails, standing in front of his easel, his paintbrush in his hand. When a woman remarked that it was rare for anyone to show talent in two such disparate fields as art and music, Gershwin, whose ego was matched only by his genius, demurred. "Oh, I don't know," he responded. "Look at Leonardo da Vinci."

Ira, who wrote the lyrics for most of his brother's songs, lived in the adjoining penthouse. A passageway connected the two apartments, and both the Gershwins and their many guests traveled so often from one to the other that the two almost seemed like one. A congenitally gregarious man, Gershwin liked company and entertained frequently. At the top of 33 Riverside Drive, his friend Oscar Levant recalled, there was a constant house party, with a piano playing, Ping-Pong balls bouncing across a net and "a sporadic stream of talk embracing prize fighting, music, painting, football and sex."

Gershwin soon covered his walls with superb paintings.

The music and the talk continued, but in 1933, after four years on Riverside Drive, Gershwin, who now numbered tycoons and socialites among his friends, moved to the social side of town, to a more subdued fourteen-room duplex on East Seventy-second Street. Ira and and his wife, Leonore, soon followed him east, taking an apartment of their own across the street. In George's workroom was a phone with a direct line to his brother. Though they were now separated by a wide ribbon of asphalt, the two Gershwins could still make beautiful music together. □



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CONNECTICUT COLONIAL FOR THE OKLAHOMA! COMPOSER

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the best of both worlds" was Fairfield County, Connecticut, where he spent the majority of his days.

Rodgers was to own three houses in the county, but his first, the one on Black Rock Turnpike, was his home during a period that saw some of the most important changes of his life, including the cataclysmic reformation of his musical career.

Although it had not been so intended, the house would also become a great hive for entertaining. From the forties through the sixties there were two major enclaves of theatrical homesteaders at whose residences weekends were symposiums of glitterati. Flanking Manhattan to the north was Fairfield County, while to the south lay Bucks County, Pennsylvania, where Oscar Hammerstein II and his family had bought their seventy-two-acre farm in 1940. The Rodgerses had friends in Fairfield County, and Richard Rodgers said he "always enjoyed the feeling of spaciousness and serenity whenever we visited them."

The next year he and Dorothy—a well-known decorator and entrepreneur and the inventor of the Jonny Mop—looked for houses in the area and were drawn to one that was, wrote Rodgers, "more functional than attractive" but "suitably large enough for the kids to romp around in." In the front was "a massive oak with a ninety-foot spread and we thought it the most magnificent tree we had ever seen."

It was this majestic tree that convinced them to buy Black Rock, a fifteen-room Colonial with five baths situated on a high knoll with views all around. Porches enclosed two sides, and many of the rooms had fireplaces. Dorothy Rodgers transported all the antique furnishings from their Manhattan apartment to offset the casual furniture she had bought for the country. To achieve the Colonial American look that was popular in the forties, she used English pieces in many of the rooms. In others, she shellacked the floors and speckled them with paint drops flicked from a brush, a style she called stippling. In the summer of 1941 the Rodgerses—with Mary, ten; Linda, six; Zoë d'Erlanger, the daughter of the British friend; a nurse; and a black Steinway piano that filled an entire corner of the living room—moved in. "We were not to have a permanent New York address for the next four years," wrote Rodgers. They simply kept a small flat at the Volney Hotel.

Rodgers needed no studio in the Fairfield house, for he could write music with conversation going on around him. In his furious work habits he more nearly resembled his then partner, Lorenz Hart, who would often hand him imperishable lyrics hastily scribbled on the backs of envelopes. "I can pee a melody," Rodgers reportedly boasted.

Nightclubs bored him, as did all serious sports—regardless of whether he was a participant or a spectator. But in the country he enjoyed croquet and had a croquet court built. "At a party he is the soul of effortless charm, but on the croquet field he can be as stern and as unyielding as granite," said Dorothy.

Rodgers needed no studio in the house, for he could write music with conversation around him.

The years at Black Rock were full of hectic creativity. *Pal Joey* (1940) kept critics and patrons talking, and much of *By Jupiter* (1942), which, except for a revival of *Connecticut Yankee*, would be the last Rodgers and Hart collaboration, was written there. But something in Rodgers was changing. He was no longer satisfied to be a tunesmith to the mercurial Hart, who sometimes went on drinking sprees for days on end. Nor was he, at thirty-nine, content to spend the rest of his life writing clever musical comedy. He admired *Porgy and Bess* and was eager to compose his own folk opera. The end of this historic partnership came about when Rodgers asked Lorenz Hart to work with him on *Green Grow the Lilacs* (eventually to become *Oklahoma!* [1943]). Hart refused. "I really don't think [it] can be turned into a good musical," he said. "I think you're making a mistake."

A frustrated Richard Rodgers went down to Bucks County and asked Oscar Hammerstein to join him, but Hammerstein would not break up a partnership that had lasted twenty-four years. The most he could offer Rodgers was a promise: Should Hart's absenteeism and alcoholism dissolve the team, he would be waiting in the wings. He came into the project only after Hart bowed out and ran off to Mexico. A dissolute Hart died eight months after *Oklahoma!*'s triumphant opening. With Hammerstein, Rodgers went on to write *Carousel* (1945), *Allegro* (1947) and *South Pacific* (1949), mostly in the Black Rock house.

In *Oklahoma!* and Rodgers's other later works, a very different musician emerges: a songwriter reborn as composer, one who henceforth would set lyrics—as composers have done for centuries—to music. That style was to remain Rodgers's hallmark during the years following *South Pacific*, when, even more famous and immensely rich, he bought a much grander estate, Rockmeadow, nearby. In 1965, five years after Hammerstein's death, the Rodgerses moved to their last residence in Fairfield County, a modern house that Dorothy designed and built as an antidote to the pressures of looking after a big country estate.

Oklahoma! has the scent of fresh air about it, and perhaps it is not too farfetched to assume that some of what one finds in Rodgers's score for this American masterpiece and its successor, *Carousel*, was inhaled under that massive oak at Black Rock. □



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THE SET DESIGNER'S STONE HOUSE IN CONNECTICUT
continued from page 223

ontory for himself and his two grown daughters and son presides over a clearing the family now cultivates with flowers and herbs. "I wanted a Mediterranean house because that's what I fell in love with in the south of France, and this site reminded me of those hill towns," he says. "There's even a wind like the mistral up here. And then we found out we could get all of the stone right out of the ground. When you design scenery, you're creating an illusion, but when you build architecture, it's here to stay. I didn't want to make a fake."

Wagner started the design as he would a set, with an eighth-inch scale model and some "really scribbly sketches." He imagined a farmhouse that had been built over generations, a loose association of separate buildings—"a kind of *village perché* you'd find in the Lubéron or in Tuscany. In Mediterranean hill towns they would start with a core house, and then when they got enough money they'd build another section, but it's really another house, and each new section is independent."

Remembering mistakes he made in designing his previous retreat, a traditional Japanese house—"All the glass was on the wrong side, the north, so there was no light inside, ever"—he took his ideas to Rick Moisan, an architect practicing in nearby Woodbury. "The big lesson I learned at Orient Point was that to make a house, you need an architect. Rick brings a kind of knowledge of which I have little awareness. He knows what this area is about. I think there's some kind of pact made with the site that only an architect can achieve."

Wagner thought he had basically designed the house when he approached Moisan, but the architect offered other possibilities. "Rick presented a set of drawings that went further in the same direction. And then we went back and forth, and it became a real collaboration. Which is what happens in the theater between a director, producer, set designer and the script."

"He first came to me with a series of linked buildings," recalls the architect. "My impression of hill towns is that masses play off each other, and even if the forms are simple, the shed roofs and gables interlock and intersect and create spatial complexity inside. The outside comes in; the arches carry through walls. You're never really sure whether an interior room started out as an exterior space."

"Collaborating on the design was very rewarding because for the first time I learned something about architecture," Wagner allows. "I learned that there's such a thing as direction: There's north, south, east and west—where the sun sets. In theater, of course, we don't care. And I learned there's a relationship of materials that doesn't happen on the stage, where you're just simulating reality. The dynamic of a set is predetermined, whereas this is going to have people, maybe for generations, wandering in and around it. So a house has its own laws. A place to live is not the same as an environment for entertainment."

An inveterate traveler, Wagner displays masks from Indonesia and clay miniatures of churches from South America, all silhouetted by the flattering white walls or the ones faced in craggy granite. "As soon as I hung a few African and Indian pieces and set out some Korean chests, I knew it was right. I could just put what I love here, and it seemed to fit. I didn't have to decorate in a French Provincial manner," he says.

"Anyone who goes to the theater a lot will tell you that if there's any extraneous dialogue, you immediately go to sleep. Designing for the stage is much the same—your eyes blur with superfluous scenery that doesn't carry the story. Everything in theater has to earn its place. I think this is true of the house. There's nothing extraneous; each element is distilled. When I look up, I know why those arches and beams are there. Nothing is faked. I'd like to think this house is as simple as a baguette and as complex as a great Côtes du Rhône." □

KISS OF THE SPIDER WOMAN STAR
continued from page 213

nations also work. In the living room, angels and other religious artifacts compete for attention with her sacred Tonys, glass sculptures by friend Milon Townsend, a couple of sake barrels from Japan, Japanese masks and a foot-tall sculpture of a sumo wrestling champion, the latter a gift from the Japanese producers of *Can-Can*, in which she had starred.

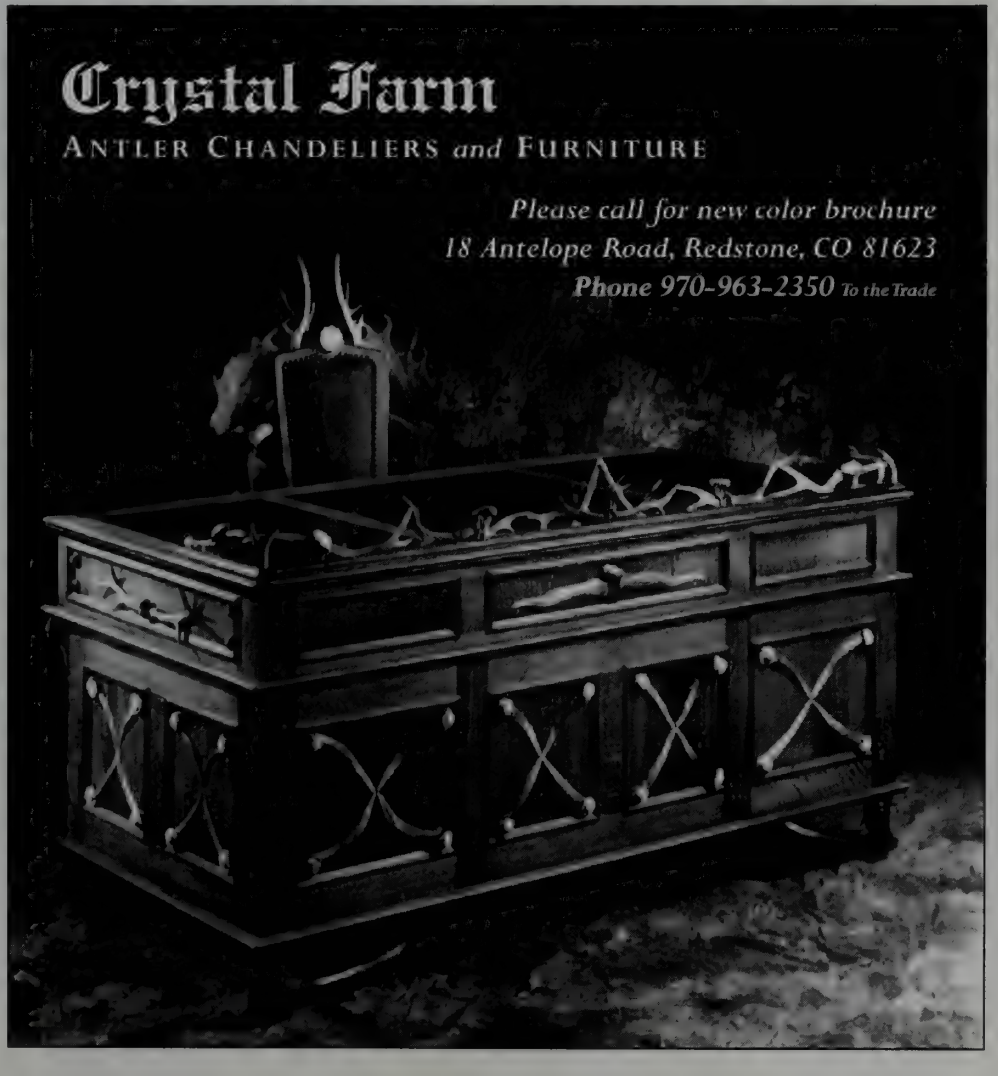
Upstairs, Chita knocked down the walls between two smaller rooms to make one jumbo bedroom. Consuming the room is the bed itself, a Mexican affair, with a Mexican mirror nearby that's crowned by the figure of a cheetah. Teddy bears abound, there's even a mink one. A treadmill, a trampoline, an exercise bicycle and weights bulk up the appointments. "All one needs," she pronounces.

Not quite. What about the brick smokehouse out back, where Chita houses wood? Or the old barn, bigger than the farmhouse, where she gives cast parties? Over the last few years she has opened up the property to provide more and better views. The sweep of lawn in front of the house can now properly be called a greensward. "Spring here is to die," she says, "and fall is to drop dead. The day I moved in, I counted thirteen deer on this lawn. I thought I was blessed, I thought the animals were coming to me; three months later I was shooing them away."

To watch her gamboling in the garden with Natalie, her black Lab, is to discern hints of the serious tomboy she insists she once was. "I never lost the child in me, thank God," she says. "The Puerto Rican kid with her trousers rolled up, walking along fences backward, climbing up trees and loving it—Cheetah, remember, is the monkey in *Tarzan*!"

Just as soon as she untangles herself from her *Spider Woman* tour, she'll repair to her cherished farmhouse. "I never feel as though I have enough days there. The minute I saw it I knew that the house and I would get along like—well, like houses on fire," says the combustible Chita Rivera. □





FRED EBB

THE LYRICIST ON CENTRAL PARK
continued from page 207

on shelves in the office of Ebb's New York apartment, which is also equipped with an upright piano and a manual typewriter. Memorabilia, such as photographs, posters and cartoons, spill into and cover the walls of the adjacent den. "I like to be surrounded by these things because they're an affirmation that I belong," Ebb says. "They remind me of how far I've come and how much I have to be grateful for."

Fred Ebb spent two years looking for his present apartment. "I was determined that I would die in whatever I bought," he says. That was twenty years ago. He was attracted to the prewar space because of its light and the gracefulness of its floor plan. He has never enlisted the help of a designer. "I did each room as it occurred to me, and as I could afford it," he says. "I think the place is comfortable, not fastidiously chic. It's very much an extension of me. From the furniture, the fabrics, the arrangement, you understand that I'm a put-your-feet-up kind of guy."

As part of his research for *Cabaret*, Ebb studied German Expressionist art, and in the intervening years he has assembled a handsome collection of paintings and drawings. "I was terrified, at first, of spending so much money on a piece of parchment," he recalls. "As Sophia Loren has said, 'Once you're poor, you're never rich.' But then it became like a drug fix. You get so involved, you really love and want to own the pictures. Sometimes I get up in the middle of the night and sit with them."

Ebb is drawn to the German Expressionists because of their audacity, their draftsmanship and the boldness with which they used color. He sees them, typically, in context, as products of their time and place. "I'm in great sympathy with what I perceive the artists to have been—unhappy often, not necessarily rewarded in their lifetimes for the brilliance of their work. There's something sad to me about that, and touching. I have empathy for struggle," he concludes. "For struggle of all kinds." □

BROADWAY JOE ALLEN

THEATER DISTRICT RESTAURATEUR
continued from page 217

pretheater dinner and actors and directors show up after their night's work, the theme is photographs of favorite bars and bartenders. Allen gives thumbnail sketches: "Here's Mario at the D'Inghilterra, and the bar at the Gritti Palace, and the Bar Centrale in my adopted town of San Casciano dei Bagni, and here's Harry's . . . and this is the paving stone outside the Gritti where Orso is buried."

If you're getting the idea that Joe Allen has an enduring affection for bars, you're warm. "I hate to think what the world would be like without alcohol—it would suck," he says. "I didn't drink for thirteen years, and I didn't have one day of fun." He's considerably less enthusiastic about Broadway: "I see a lot of theater, but I've only invested in one play, *The Boys in the Band*, and that was because it was written by a friend, Mart Crowley, and directed by the late Bob Moore. For more than a year I got a check each month for eight hundred dollars. One month it didn't come, and I thought, Hey, where's my check? I was never tempted to invest again. My view is, I got away with it once, leave it alone."

But just when you might conclude that Joe Allen is the most confirmed cynic who ever became successful, he recalls his first trips to the city as a four-year-old living in Queens. "I can remember coming across the bridge to see *Snow White* and knowing, This is different," he says, his eyes shining. "We passed the Sutton Theater, and there was no double feature. And then on V-J Day, I remember coming out of *Oklahoma!* and there were all those people in Times Square."

Now there are fewer plays. And a "stupid" smoking ban in restaurants. No matter. As Joe Allen sums up his life in New York, he is, at sixty-two, as enthusiastic as a teenager. "I come downstairs in the morning, and breakfast is whatever they're cooking for lunch," he says. "Having an apartment over the restaurant is wonderful. You never have to hail a taxi. And that's worth everything." □

JULES FISHER

THE LIGHTING DESIGNER'S SPOT
continued from page 241

explains. "Shakespeare's plays were performed in daylight, even the moonlight scene in *Romeo and Juliet*. Candlelight was used until the 1800s, then gas, but with the advent of electricity, light could be controlled in four ways—intensity, color, form and movement—to affect an audience."

The ability to control light's movement is something that Fisher has seen evolve in the course of his career, thanks mainly to techniques devised for such rock concerts as David Bowie's 1974 Diamond Dogs tour, for which he designed the lights. "It can give a musical a sense of lyric motion. I can truly emphasize the rhythms in a musical." His credits include many hits of the past twenty-five years: *Jesus Christ Superstar* (1971), *Chicago* (1975), *La Cage aux Folles* (1983) and *Angels in America* (1993).

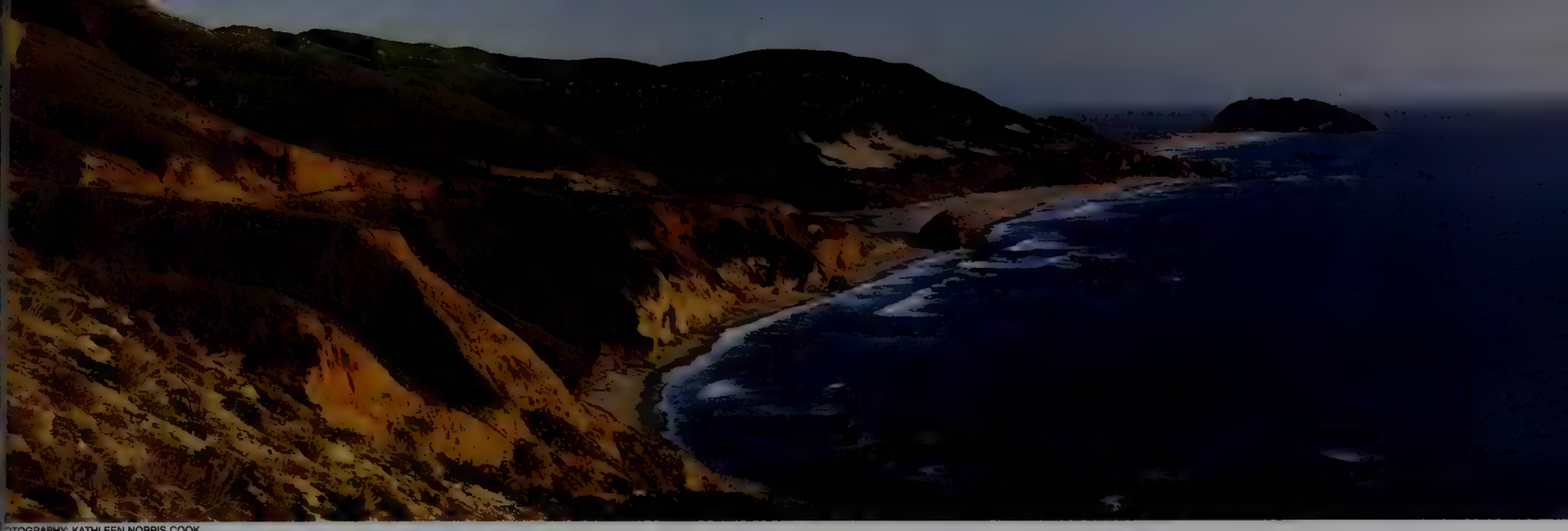
What does he try to do? "Illuminate the content of the play. All lighting imagery has emotive power," he says. "Everything in your brain has been formed by light, so anything I put on the stage has some connection with an emotion of your past—the room

> "How do I make you look in one place and not another?"

where you were born, for instance, or a sunset you saw in childhood."

No one color expresses one emotion. "Red is not anger," Fisher says, "and black is not doom or death. If, for example, at the end of a script it says, 'He blows out the candle and leaves the room,' I have to determine the speed at which the lights will be dimmed. I can diminish them slowly, so you see the person alone with the candle, or abruptly. Lighting is made up of a million decisions."

The trick? "There is nothing except natural light—artificial light is natural too," Jules Fisher says. He blows out the candles and leaves the room. □



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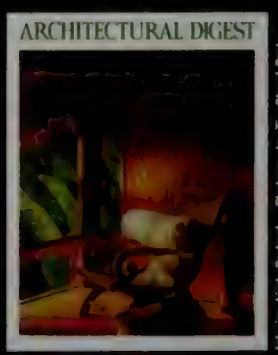


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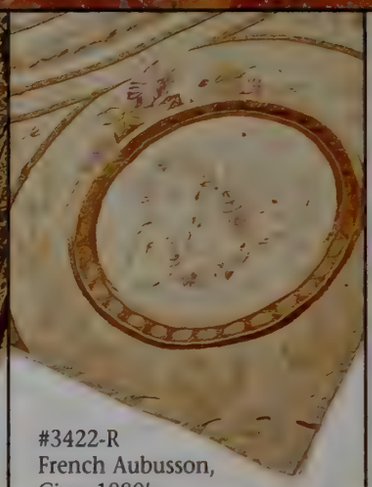
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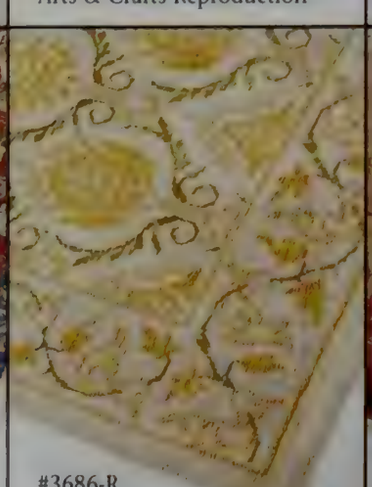
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THE FABLED THEATER CLUB ON GRAMERCY PARK
continued from page 261

the course of playing Hamlet, he picked up and saluted a thousand times. Club lore maintains that the skull is that of a horse thief who admired Booth's talent and who, shortly before being hanged, asked that his head be forwarded to the actor for use onstage.

Booth's benign ghost is everywhere in the clubhouse, reinforced by paintings and photographs of him as Hamlet, Iago, Macbeth and Cardinal Richelieu. A full-length portrait of him in civilian clothes, painted by John Singer Sargent in 1890, hangs over the mantelpiece in the Reading Room, which lies off the great hall. Booth was a short man, but Sargent took care to give him the long, slender legs of a man well over six feet in height. (Sargent depicted nearly all of his subjects, male and female, as far taller than they were; few of them ever objected.) When a member of the club asked Booth if he might commission yet another portrait of him, Booth exclaimed, "Please don't! Even now I can't go anywhere in the house without bumping into a Booth." Also on the walls are portraits of Joseph Jefferson by Sargent; David Garrick by John Zoffany; Junius Brutus Booth (actor father of Edwin) by Robert Sully; and three recent club presidents—Dennis King, Alfred Drake and José Ferrer—all by Raymond Everett Kinstler. A ghost conspicuous by his absence is Edwin's younger brother John Wilkes Booth, whose assassination of Lincoln in 1865 caused Edwin to withdraw from the stage for almost a year.

In a city notorious for the unthinking eagerness with which, generation after generation, it has destroyed most of the built evidence of its long and complex history, the green oasis of Gramercy Park has remained a welcome exception. Today it is part of an officially designated historic landmark district: The handful of nineteenth-century mansions that have survived on the streets bordering the park have presumably gained the assurance of a long life to come. These houses include The Players, on the upper level of whose front porch members can be seen comfortably seated in warm weather, gazing out over the park and enjoying a libation. Often in winter, lights will be ablaze throughout the clubhouse on occasions when some theatrical entertainment is merrily under way. In the center of the park stands a bronze statue of Booth created by a sculptor member of the club, Edmond T. Quinn, and erected in 1918. Dressed as Hamlet, Booth appears a trifle forlorn at finding himself alone in the dark outside his old home instead of inside, amid a host of revelers, smiling on all and—despite his modesty—contentedly bumping into Booths. □



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TO THE TRADE

DESIGN WORLD SOURCES

Silk Weaving in Laos



IRVING SOLERO MUSEUM AT F I T NEW YORK

When Carol Cassidy was sent to Laos by the United Nations to advise the government on its textile industry, she found that the tradition of silk weaving, which had flourished in Laos for centuries before decades of war, had vanished. On visits to the countryside, Cassidy scrutinized antique weaves of wedding outfits and burial shrouds and became well versed in ancient techniques of brocade, ikat and interlocking tapestry. Her mission to revitalize the silk-weaving techniques resulted in **Lao Textiles** (above and below), the country's first wholly owned foreign business, which has thrived since 1990 in back of her French colonial villa on the banks of the Mekong.



IRVING SOLERO MUSEUM AT F I T NEW YORK

Cassidy processes and dyes the silk filaments herself, replicating the natural colors of old textiles. Motifs associated with the Lao people provided a wealth of visual references, as does the Mekong River, which figures prominently in most Laotian ceremonies. The bamboo motif is "my interpretation of its meandering and flowing." In one pattern, Cassidy abstracts Laos's national flower, the *Dok Champa*, and surrounds it with flowers from the frangipani family, to which it belongs. *Naga*, Southeast Asia's serpent protector, is a common motif, as is a triangular image that often represents a Buddhist temple. Stylized peacocks, five-headed dragons and other animal spirits from Buddhist legends, as well as traditional geometrics, are reinterpreted into contemporary designs. Cassidy's workshop also makes upholstery, draperies, cushions and decorative wall hangings for diplomatic residences, such as the United States Embassy in Vientiane. "We're small, but we serve a sophisticated clientele," Cassidy says. "My interest is in preserving Laotian traditions and bringing them into the future." Lao Textiles, 84–86 Nokeo Khoumane, Ban Mixai, Vientiane; 856-21-21-21-23.

Dateline London

On view at the Fine Art Society Nov. 13 to Dec. 15 is **"Bakst and Diaghilev's Ballets Russes,"** which chronicles early-20th-century Russian theatrical designer Léon Bakst's contributions to Diaghilev's Ballets Russes. A large part of the show is from Charles Spencer's extensive Bakst archives, some of which has been recently uncovered and incorporated into his completely revised book, *Léon Bakst and the Ballets Russes*, republished this fall. Fine Art Society, 148 New Bond St., London W1Y 0JT; 171-629-5116.

Several art and antiques dealers (**Pelham Galleries** and **Alistair Sampson Antiques** among them) have moved to Mount Street, long a bastion of such galleries as **H. Blairman & Sons** and **Toynbee-Clarke Interiors**. **Michael Goedhuis**, who features primarily Chinese and Japanese art from 500 B.C. to the 19th century, as well as Korean, Indian and Islamic pieces, opened in March. His current exhibition, "Merchant & Scholar," includes antiques (below) from these two main classes of Chinese collectors, many of which were looted by British and French troops between 1860 and 1900. Michael Goedhuis Gallery, 116 Mount St., London W1Y 5HD; 171-629-2228.

Rafael Valls has reopened its second gallery on Ryder Street. While the Duke Street gallery will continue to specialize in 16th- and 17th-century Dutch and Flemish old-master paintings, the new location will deal mainly in 18th- and 19th-century still lifes, English landscapes, topographical works, bird and animal paintings, trompe l'oeil and English portraiture. Rafael Valls, 6 Ryder St., London SW1Y 6QB; 171-930-0029.



COURTESY MICHAEL GOEDHUIS

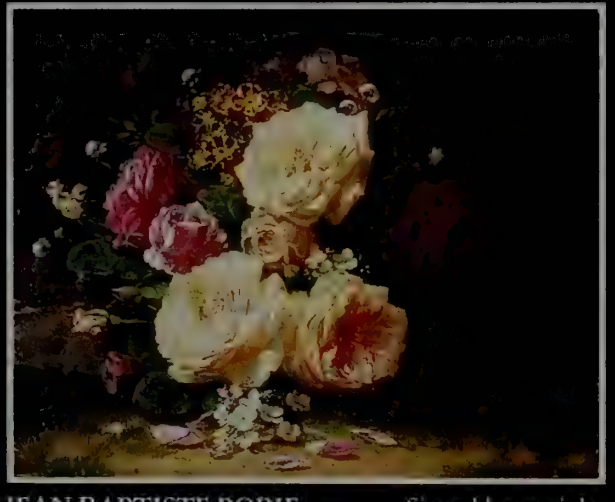
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TO THE TRADE

DESIGN WORLD SOURCES

In the Showrooms

Clarence House (212-752-2890) is alive with playful creatures in everything from its most formal designs to its children's fabrics. *Les Chinois* is its stiffest-weight silk, with a woven damask design that features a grinning, mustachioed Chinese man wearing a large conical hat who is surrounded by swags and festoons of flowers, leaves, ruffled ribbons, butterflies and mushrooms. *Les Dragons*, also silk though not as stiff, has a woven reversible damask of a stylized Oriental figure on a pagoda-like pedestal with a smiling dragon curled up on either side. Except for one combination in tones of beige, the design is in contrasting colors to the background and comes in red on gold, chartreuse on aubergine, gold on black, green on black or brown on black. Among the fabrics intended for children's rooms, there is a print called *Water Babies,* taken from a ca. 1900 Australian children's book titled *The Gum-Nut Babies*, and *Alphabet,* which comes from 1920s wood-block illustrations.



COURTESY CLARENCE HOUSE

COURTESY CLARENCE HOUSE

***Les Dragons* (top) and *Water Babies* from Clarence House**

Osborne & Little (212-751-3333) also has some whimsical designs in its Scrapbook Collection, including a printed cotton design called *Toad Hall* that has rectangular images of rooms described in *The Wind in the Willows* with Mole, Rat, Badger and, of course, Mr. Toad disporting themselves. *Snap* has pictures of playing cards in red, white and blue scattered thickly across a blue background; and *Mole Park* has images of foxes, peacocks, cats and owls cut in pale green topiary with a shaped hedge across the bottom. From **Nina Campbell**'s Indigo Collection at Osborne & Little, *Cordon Bleu* has a mock embroidery stitch in red and blue defining squares in which a chef runs with a fork, a pot bubbles and a lemon squirts.

Moving from whimsy to sophistication, **Lorin Marsh** (212-759-8700) has a new collection of furniture and a screen inspired by the Art Déco interiors of the *Normandie*. Sherri Mandell at Lorin Marsh says the collection grew from their purchase of an antique table that had been on the ship. The table, which still graces the New York showroom, is in mahogany and has an eglomise painting on the top. Lorin Marsh can reproduce it exactly or in a variety of woods and finishes. The other furniture consists of an overstuffed easy chair, a two-seater sofa and an ottoman. Finally, the collection includes two four-panel screens in gold gesso and low relief with machinelike images that hark back to Russian Constructivist painting.



COURTESY LORIN MARSH

Screens in gold gesso and low relief from Lorin Marsh



COURTESY AGNES BOURNE

Carl Dern tables at Agnes Bourne



COURTESY OSBORNE & LITTLE

Osborne & Little's *Toad Hall* (above)

A fanciful version of an antique style is evident in cartoonish Louis XV tables made of steel by **Carl Dern** at the **Agnes Bourne Studio** (415-626-6883) in San Francisco, which represents close to 90 furniture, fabric and rug designers, and showcases Bourne's own furniture. Two of the almost 20 fabric companies Bourne represents are **Celia Birtwell** and **Ian Mankin**, both English companies whose work is of great elegance. Celia Birtwell has a linen-and-cotton union cloth in beige called *Little Animals* that has elephants with long eyelashes, bug-eyed beetles and spotted ponies in red. She also is showing some of her signature tissues: a white glazed chintz spotted with gold stars; a dark green silk spotted with larger gold stars and called *Opera Star;* and *Manon*, a silk fabric that has gold tassels and rust-colored stars on a peach background. Ian Mankin does only striped, 100 percent cotton ticking, and the stripes come in yellow, peppermint pink, green, sky blue or coral. □



COURTESY IAN MANKIN

Ian Mankin's striped cotton ticking (right) at Agnes Bourne

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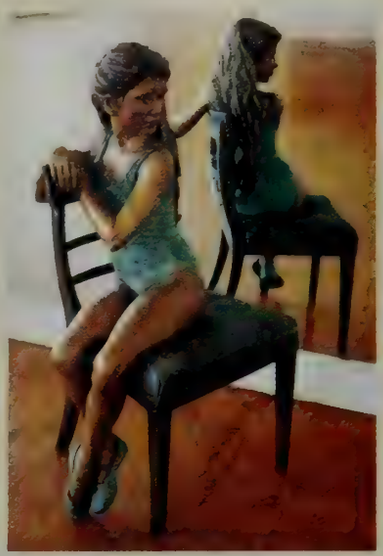
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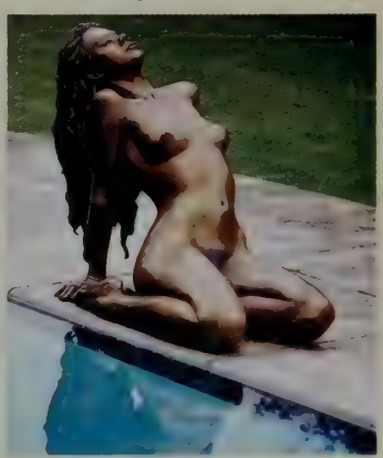
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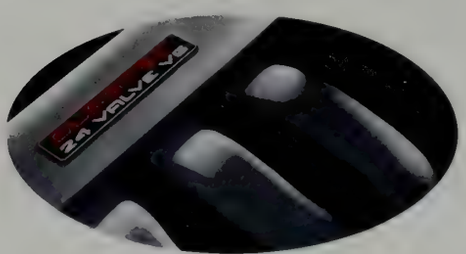
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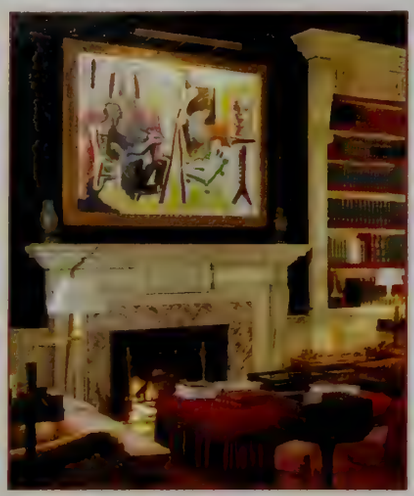
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COVER: Dark velvet-covered walls set off a Picasso painting in the library of a 1920s Beaux Arts town house reworked by designer John Stefanidis. Photography by Fritz von der Schulenburg. See page 122.

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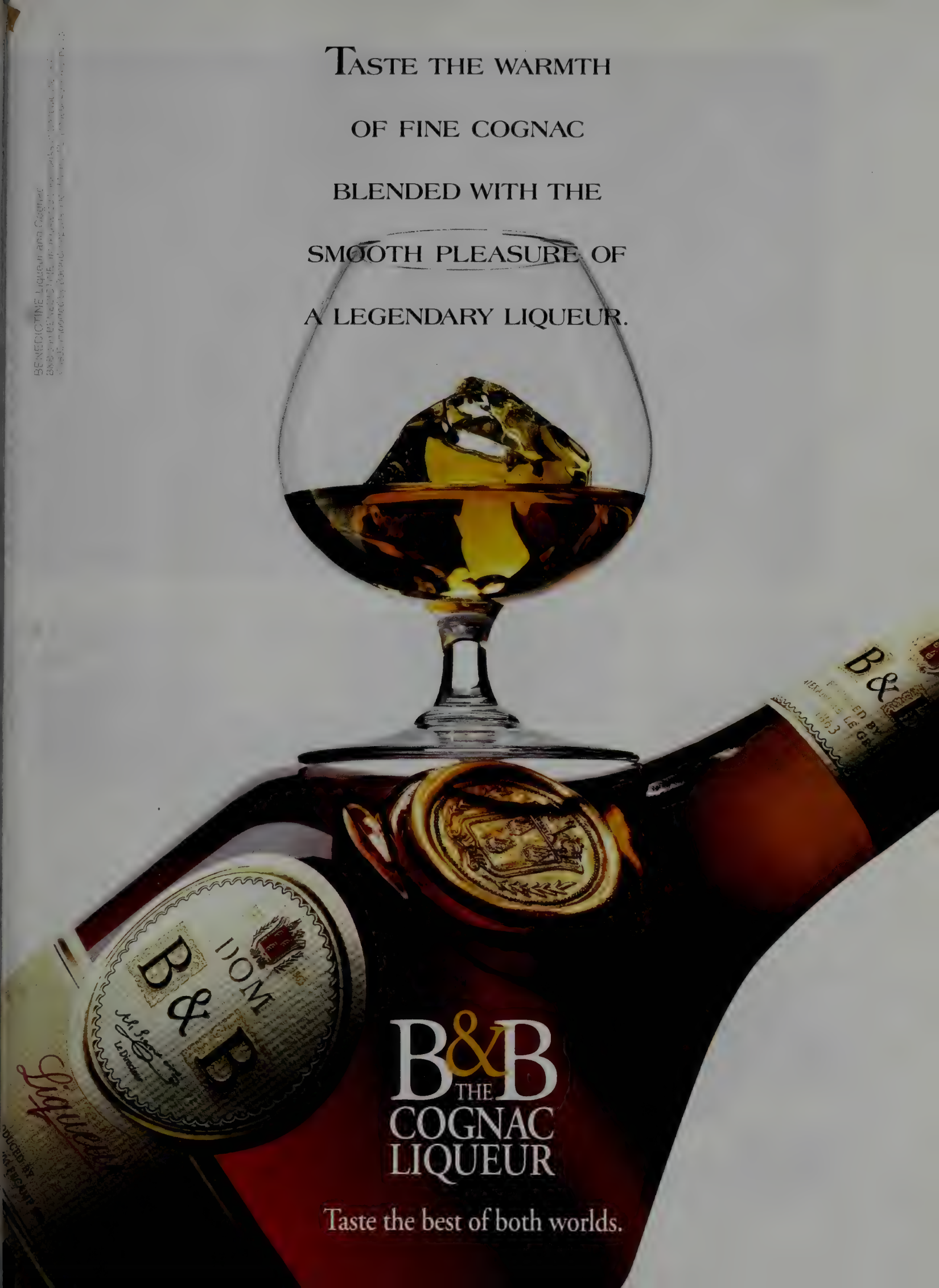
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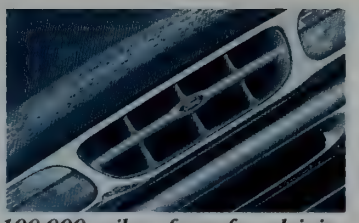
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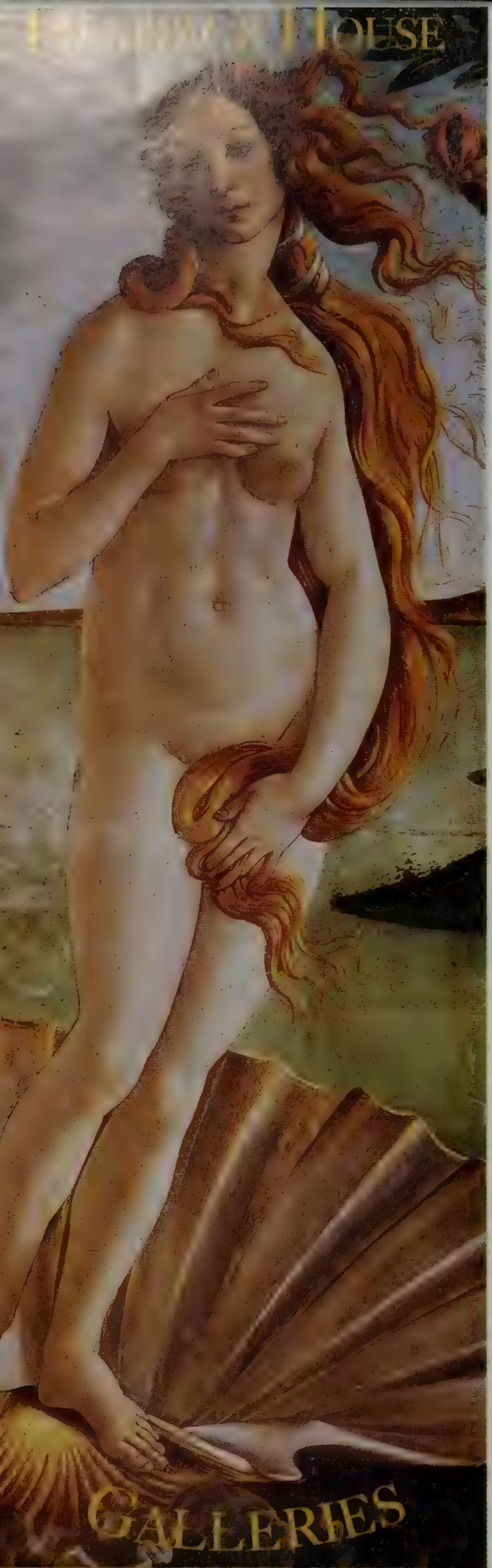
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LETTERS

The editors invite your comments, suggestions and criticisms.
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Must there be a log house in *every* issue ("In the Shadow of the Grand Tetons," August 1995)? Perhaps this is one of those East Coast–West Coast things, but I fail to see how one log house differs substantially from another. The same stone hearths, lumpen furniture, sticks, antlers and Indian rugs dominate each interior. The professionals called on to produce these houses may be skilled, but I don't see much design at work. You risk alienating readers by overexposing them to a single idiom. Enough, already! The article on Perry Farrell's house ("Venice Vibe"), in contrast, was refreshing and delightful. Constraints (budget, lot size, historic preservation) often enhance creativity, and architect Steven Ehrlich has created a very hip gem. *This* is design—let's see more like it.

Elizabeth K. Dorminey
Atlanta, Georgia

I am always impressed with your coverage of houses in the western states. It's a refreshing change from the usual focus on New York and Los Angeles!

Charlotte Strong
Chicago, Illinois

I have collected *Architectural Digest* for twenty-five years. Your beautiful magazine was instrumental in helping me plan my Oriental-style home situated high on the rimrock overlooking the city of Billings, Montana—proof that not all homes in Montana are built of logs and decorated in so-called western style.

Joyce M. Englert
Billings, Montana

"A Tropical Palette Keyed to Diamond Head" (August) attracted my attention because of the project's garishness and designer Carleton Varney's misconstrued ideas of island living. Varney wanted to create what he calls a 1940s atmosphere in a Mediterranean-style villa near Diamond Head in Honolulu. To begin, that villa wasn't much in the forties, and it still isn't after Varney's attempt to do something with it. The residence does not evoke any time before the arrival of high rises on the beach in Hawaii. The spaces shown in the pictures resemble badly decorated hotel rooms.

Marian Cullen
Pebble Beach, California

I am writing to express my delight with the AD Electronica column written by Nicholas von Hoffman about ArtNet for the August issue. The information provided was factual, well written and nicely presented, and we have received an extremely positive response as a result. Thank you for providing our company with such wonderful exposure.

Hans Neuendorf
Chairman, ArtNet
New York, New York

As a great fan of Dale Chihuly, I was so disappointed not to see the entrance chandelier he designed for the house featured in "Bonnie Dune Revisited" (August).

Sandra Klein
West Hollywood, California

I always find the Letters column most enjoyable and educational. I realize that some people just don't have the capacity to appreciate the value in each article.

Roderic H. Russell
Van Nuys, California

Thanks for the visit with Sir Norman Foster (Portrait, August). It was interesting to see how a master of contemporary high-rise buildings applies his architectural ideas to houses. I especially admired the indoor-outdoor atmosphere in both types of structures.

Mark Laster
London, England



Bacchantes, René Lalique, 1927

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KENNETH NOLAN

Next month Architectural Digest takes readers on a grand tour, visiting remarkable residences throughout Europe. Highlights of the special issue include the Elizabethan manor of rock musician Sting in England; architect Aldo Rossi's house for Stefano and Alessandra Alessi in Italy; and Frederick Koch's historic schloss in the Austrian Alps. We also present an exciting range of stories in France, Spain, the Czech Republic, Ireland, Norway, Hungary and Switzerland. Before that, however, I'd like to call attention to several architectural projects in this issue: the Campion Platt apartment in New York (page 98), the Mark Mack house in Nevada (page 114), the Malcolm Holzman house in Wisconsin (page 138) and the Alexander Gorlin house in Florida (page 186). While each is very different in program and point of view, each speaks well for the innovative power of design in the United States today.

Paige Rense *Editor-in-Chief*

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MARINA FAUST

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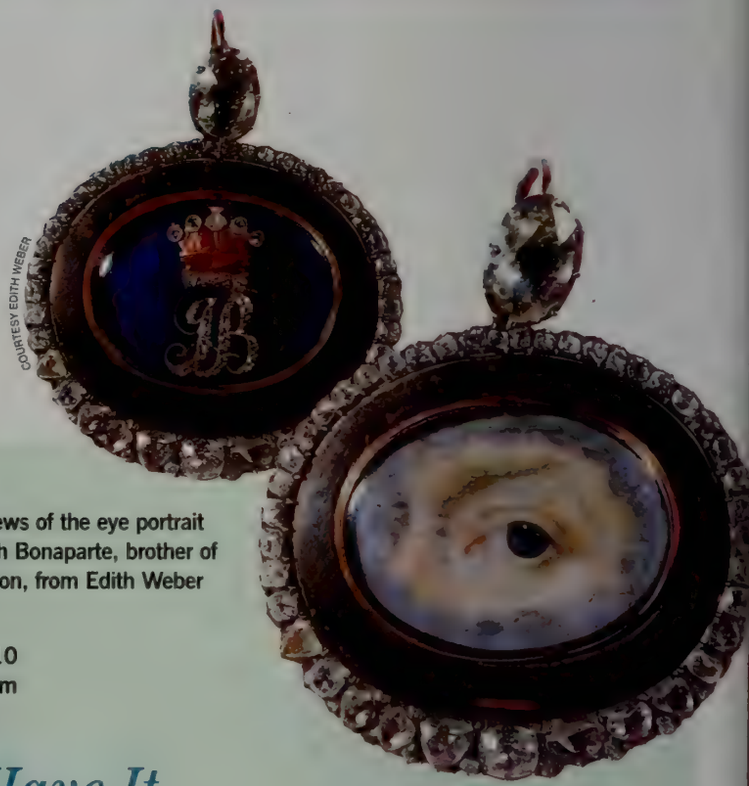
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COURTESY THE ROYAL ONTARIO MUSEUM/EARLE D. VANDEKAR

An anonymous 1800–10 English eye portrait, from Earle D. Vandekar



COURTESY EDITH WEBER

Two views of the eye portrait of Joseph Bonaparte, brother of Napoleon, from Edith Weber

The Eyes Have It

Eye portraits—miniatures of a single eye, usually painted in watercolor on ivory—took hold in Regency England and are avidly collected today. The first eye portrait is believed to have been commissioned around 1790 by Mrs. Fitzherbert, the commoner secretly married to the Prince of Wales, later the prince regent. The painter of Mrs. Fitzherbert's eye was Richard Cosway, a prominent society portrait painter whose wife, Maria, was the object of Thomas Jefferson's attentions when he and the Cosways were in Paris. The year after Cosway painted Mrs. Fitzherbert's eye for the prince, he was commissioned to do the prince's royal eye for the lady, and eye portraits—both intimate and unidentifiable—became the fashion for clandestine lovers.

The portraits were set as jewelry—brooches, lockets, stick pins and rings—and there were variations on the form. Michael Bartlett, a member of the Royal Miniature Society who is currently working in England and is one of the few people doing eye portraits today, says sometimes it was a nose, sometimes a mouth, that was painted. In the Manney Collection at the Metropolitan Museum of Art, there is a miniature of a woman's breasts by American artist Sarah Goodridge, which is supposedly a self-portrait presented by her in 1828 to her good friend Daniel Webster.

Some survive from the French Revolution and are thought to have been tokens of recognition among counterrevolutionary groups. There are also American eye portraits, which can usually be recognized, according to Elle Shushan, gallery director of the New York shop **Earle D. Vandekar of Knightsbridge**, because they are set toward the top or bottom of the frame rather than centered. Most were done, however, in flashy Regency style, and when Victoria assumed her mantle of propriety in 1837, the occasion for eye portraits was presumed to disappear.

George Engleheart was also a prominent Regency painter of eye portraits. David Lavender of **D. S. Lavender Antiques** in London has had some for sale for $1,400 to $2,500, and one sold at Christie's in March for about $1,000. **Edith Weber** in New York had one of the eye of Joseph Bonaparte, brother of Napoleon. **Janet Mavec** in New York says, "I always try to have them, and I have a waiting list." And Elle Shushan at Earle Vandekar has three, including one set in a figure-eight frame of a snake swallowing its tail, which she says was a symbol of eternity, and one that is the eye of Charlotte, Princess of Wales, daughter of the prince regent. Hers are priced between $2,500 and $3,500. Earle D. Vandekar, 209 E. 60th St., New York 10022; 212-308-2022. D. S. Lavender Antiques, 26 Conduit St., London WIR 9TA; 171-629-1782. Edith Weber, 994 Madison Ave., New York 10021; 212-570-9668. Janet Mavec, by appointment only; 212-888-8100.



RICHARD GOODBODY/COURTESY EARLE D. VANDEKAR

A ca. 1810 portrait said to be of Princess Charlotte (left); a ca. 1830 American example (center); and an English one, ca. 1795, set within a snake, all from Earle D. Vandekar

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INSIDE THE DESIGN WORLD

Statues of Liberty

Of special note at the **Geoffrey Diner Gallery** in Washington, D.C., which stocks Arts and Crafts works created by exponents of both the English and American movements, is a collection of Liberty silver and pewter clocks, many by Arts and Crafts designer **Archibald Knox**. Knox, who had studied the ornamentation on Manx and Cornish crosses and illuminated manuscripts, was engaged by Arthur Lasenby Liberty in 1898 to fashion a unique ornamental vocabulary for the company's silver products, which were given the Welsh name Cymric, and its pewter products, introduced in 1904 and dubbed Tudric. The architecturally inspired clocks, many with rooflike or buttressed tops, are decorated with the brightly colored enamels that distinguished Liberty silver and pewter and were also used by the Celts for embellishing metal. Geoffrey Diner Gallery, 1730 21st St. N.W., Washington, DC 20009; 202-483-5005.

Knox's Liberty & Co. Cymric and Tudric pieces, created between 1899 and 1912, also form the basis of the inaugural exhibition of New York's **Historical Design**, which opened in October and will have regular shows on design from the Aesthetic to Art Nouveau movements. Alongside Knox's classic pieces will be rare and unknown works from private collections that have only recently surfaced on the market. A 1902 rose bowl with a Celtic interlacing pattern punctuated with enamel and turquoise cabochons was considered the signature piece of the Cymric collection. Also on view are the 1900 challenge cup, a silver-covered bowl inlaid with blue enamel and held up by a stand of plantlike tendrils, and a simple silver pitcher with a bow-shaped handle and a spout flanked by opal cabochons. Historical Design, 305 E. 61st St., New York 10021; 212-593-4528.

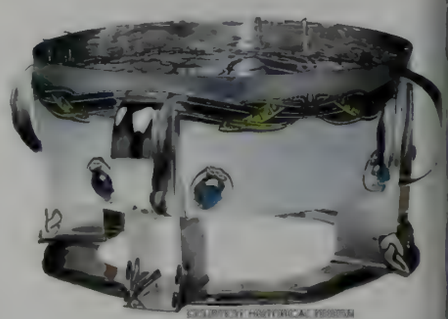


COURTESY GEOFFREY DINER GALLERY

A group of silver and pewter clocks, mostly designed by Archibald Knox, at the Geoffrey Diner Gallery



COURTESY HISTORICAL DESIGN



Archibald Knox's 1900 challenge cup (left) and 1902 rose bowl (below), from Historical Design

A Seaside Pavilion

On his first visit to Seaside, Florida, in 1990, architect **David Coleman** conveyed to Robert Davis, the community's founder, his vision of a structure that "would symbolically focus attention on and pay homage to the earth and the great cultural history of the region." In May of this year, on a sand dune overlooking the Gulf of Mexico, his original concept materialized in the form of a town pavilion (right), a 50-foot obelisk crowned by a copper pyramid. Coleman has in recent years begun "exploring the power of elemental form and a reductivist architectural vocabulary" and characterizes the obelisk as having "a timeless quality and a universal form."

Erected as a civic monument, the pavilion did not have to adhere to Seaside's building and architectural code. Davis did insist that the pavilion, which is the main public access to the beach from the town center, be accessible to all. This sole requirement "played perfectly into my vision of making this pavilion not only a centerpiece of the town but also a significant piece of the urban fabric, with many opportunities for participation by Seaside's residents," says Coleman. A staircase with switchback ramps facilitates the 20-foot drop from the town center to the beach.

In planning the structure, Coleman "was very aware of the presence of the Maya civilization directly across the Gulf of Mexico from the site." Natural light filters in during the day, and the tower is lit at night by a single bronze-and-glass lamp. "A structure that commands its power and authority by means of elemental expression will transcend style and fad," says Coleman. "The pavilion is rather unique among Seaside's buildings, yet it somehow seems to fit in with the town's vernacular."



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"Time I value above all things. It just gets more and more precious." *Dame Kiri Te Kanawa*

Beyond question, Dame Kiri Te Kanawa's singing career has been triumphantly consistent over the years. However, she admits that if one thing has changed it's her attitude toward time. She says, "It is so beautifully expressed by the Marschallin in *Der Rosenkavalier*: She goes through the house in the middle of the night, and stills all the clocks, wishing she could stop time. And yet she knows she cannot."

Dame Kiri feels that time has speeded up because her schedule keeps her diary filled for up to five years in advance.

"To arrive early is unfortunate, but to arrive late is the rudest thing imaginable," she says. But then she relents and smiles, adding, "Sometimes I don't know whether I organize time, or time organizes me."

For almost two decades Dame Kiri has been accompanied by her Rolex timepiece. Of her gold Lady Datejust with matching President bracelet, she says, "It is very beautiful, very elegant, and quite wonderful."

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Tiffany in Florida

For years tucked away on a side street and little celebrated, the **Charles Hosmer Morse Museum of American Art** in Winter Park, Florida, now has a new building and a more prominent address on Winter Park's main street, Park Avenue.

On view at the museum is the world's largest collection of the works of **Louis Comfort Tiffany** (1848–1933), including 17 Tiffany windows, many of them rescued after a three-day fire destroyed Laurelton Hall, the home Tiffany designed for himself in Oyster Bay, Long Island, in 1903. Also from Laurelton are two Daffodil columns of marble, concrete and favrile glass. One gallery at the museum is dedicated to jewelry and metal, another to glass. The other Tiffany holdings range from the chapel he designed for the World's Columbian Exposition in Chicago in 1893 (only the elaborate "electrolier" chandelier and the baptismal font from the chapel are currently on display) to cuff links and glass buttons.

The museum was founded in 1942 by the late Jeannette Genius McKean and named for her grandfather Charles Hosmer Morse, an industrialist, philanthropist and art collector who made his manufacturing fortune in Chicago and then retired to Winter Park, where he died in 1921. To run the museum she selected Hugh F. McKean, a painter and art professor at Rollins College in Winter Park. Three years later they were married.

In the summer of 1957 they were on vacation when they heard that the long-vacant Laurelton Hall had been devastated by fire; they detoured to see the wreckage, and Jeannette asked her husband —who in 1930 had spent a summer there on a painting fellowship—to buy everything and save what they could of Tiffany's personal legacy. That impulse was to give the Morse Museum its impetus and its identity. Even during his tenure as president of Rollins from 1951 to 1969 McKean remained the museum's director and guiding intellect. He died in May, two months before the new building was to open.

Along with the Tiffany pieces, the collection includes paintings, sculpture, furniture, jewelry and silver by Galle, Lalique, Maxfield Parrish and Edward Burne-Jones, among others. There are leaded-glass windows by William Morris, Louis Sullivan and Frank Lloyd Wright and more than 800 pieces of 19th-century American art pottery, much of it Rookwood, Newcomb and Grueby. "Our intention is to show Tiffany as part of a movement," says the museum's director, Laurence J. Ruggiero.

The building was adapted by Orlando architect Susan Gantt from a former bank and a small office building. She linked the two buildings with a central tower, where the chandelier hangs, and imbued the galleries with a sense of intimacy. The Charles Hosmer Morse Museum of American Art, 445 Park Ave. North, Winter Park, FL 32789; 407-645-5311. □



BOB BRAUN



RAYMOND MARTINOT

The "electrolier" (electrified chandelier), above, designed by Tiffany ca. 1892

Daffodil columns from Tiffany's home and the Heckscher window are in the main gallery, left



RAYMOND MARTINOT

A 1910–12 jack-in-the-pulpit vase and a portrait by Cecilia Beaux



RAYMOND MARTINOT

The Arts and Crafts gallery has a rocker and side chair by Gustav Stickley and a table and clock by the Tobey Furniture Company

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GUEST SPEAKER: MARK HAMPTON

THE EVOLUTION OF TASTE—AND A LIVING ROOM

We like to think our taste is a permanent attribute, rather like having blue eyes or being a certain height. But taste changes all the time, in greater degrees for some people, in lesser degrees for others. The aging process is the first and most notable reason. As we grow older, we become more informed—about what we like as well as about the world around us. We usually become more serious too. Growing prosperity enters in; so does a greater need for comfort. Finally, there is the question of the things we have been accumulating: Do we still like them? Or do we want to trade them in? For most of us, the answer lies somewhere in the middle. The things we keep gain in importance as time goes by. At least they should; otherwise we shouldn't keep them.



KEN NAHOUM

"For those of us who love houses, a continuous accumulation of things is what gives a room vitality," says decorator Mark Hampton. ABOVE: Hampton in the living room of his Park Avenue apartment, where he and his wife, Duane, have lived for 24 years. Cowtan & Tout stripe. Decorators Walk drapery fabric. Stark carpet.

Nearly thirty years ago, while I was an associate of David Hicks's, my wife, Duane, and I had a small apartment in New York that said a lot about us in those days. We were young. We had no children (one glance and you could tell that). Almost everything was new. David Hicks's influence was visible everywhere. The strict gray, white and black color scheme permitted only those deviations that were planned at the outset, namely some clashing cerise and flame-colored Thai silk pillows. The carpet came from the first roll of David Hicks carpeting to arrive in the United States. The walls were covered in gray flannel. The sofas, a model called the St. Thomas, reminded me of Jean-Michel Frank (from the past) and Billy Baldwin (from the present). I thought the plastic tables represented the future. Only later did I find out that plastic furniture really doesn't have a future. Beginners have a lot to learn.

On the other hand, the Louis XVI–style chairs, painted chalky white and covered in wool from Wales, still sit in our living room, much altered over time by the paintbrush. I ordered those sturdy chairs in 1960 from the Door Store in Georgetown. They cost sixty dollars apiece, and we wouldn't part with them for anything. The bedroom in our small apartment was even stricter. Every single thing in it was white, except for a Rauschenberg print and a few pink roses that usually stood on the dressing table. We adored that bedroom, and nearly thirty years later we have a bedroom decorated in grisaille shades that we love just as much. How we deal with changing color needs reflects greatly on how we decorate our houses. I have noticed that some people never need a color change. Duane and I, on the other hand, do require new colors in our lives every now and then. What could be more basic to redecoration than a change of color? Van Day Truex's apartment back in the 1940s went from blue to red to green and finally to dark brown. That series of photographs, all taken from the same

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THE EVOLUTION OF TASTE—AND A LIVING ROOM
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angle over a period of several years, still enchants one just as Van enchanted us.

Twenty-four years ago we moved all of our relatively new black and white furniture into a much larger room in a new apartment. The accent color, or a form of it, became the dominant background hue. We painted the walls a rather strong dark red. The curtains were a darker claret shade, edged with black tape. Some new chairs—called the Odom chair after William Odom, an early mentor of Eleanor Brown's and an august presence at the Parsons School of Design—were covered in a French paisley with a black background. We waxed the walls and we waxed the floors. All the time. And gradually, we added to our possessions. The Swedish porphyry urns that looked chic against the gray flannel moved to the top of the living room book-



ABOVE: The living room in Hampton's first New York apartment had a "strict gray, white and black color scheme." He has kept the Louis XVI–style chairs. Sofa fabric from Scalamandré.

cases, where they have stood ever since. The shaped canvas by Peter Tangen looked marvelous (to us) over the mantel; it now hangs over the bed in another white bedroom. We still love it, but I have to admit that this narration has a good deal to do with a slipping away from modernism into the world of decorating that looks to the past—and I don't mean the recent past—for its inspiration.

So our red room, which we loved, led a life of its own while we were leading a life of our own. How could that shiny red space with its plastic tables falling apart little by little have known what was in store for it? Without really being conscious of it, Duane and I were drifting backward into the hot zone of chintz and sisal and clutter,



PHOTOGRAPHY COURTESY MARK HAMPTON





TOP: The living room's first incarnation featured red walls. Brunschwig & Fils paisley. ABOVE: Hampton reworked the room with a Clarence House floral chintz. RIGHT: One of a pair, the circa 1810 Italian mirror from Stair & Company still occupies the room today. Quadrille pillow and table skirt fabric.

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THE EVOLUTION OF TASTE—AND A LIVING ROOM

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where John Fowler and Sister Parish held sway. My first job had been with David Hicks. My second job was with Sister Parish and Albert Hadley. If that doesn't sound like a scenario for schizophrenia, I'd like to know what does.

After nine years of waxing and polishing, we had the floors bleached the color of the new sisal carpet. Bolts of rose chintz were brought in for the walls, the curtains and all the small chairs. Everything was edged in a red tape inspired by a country room of Christian Dior's. It sounds pretentious, perhaps, but that's how influences work. Up and down the walls we hung twenty-four beautifully framed colored engravings from Pyne's *History of the Royal Residences*. They now hang in our dining room.

Over the fireplace and at the opposite end of the room above a sofa, we hung mirrors set in black-and-gold frames with eglomise panels. They appear to be English, but in fact they are Italian from around 1810, that period when Neoclassicism had imposed its grip on everything across Europe, creating an international style of inexhaustible popularity. Regency pictures and mirrors and half a dozen Louis XVI chairs—it's interesting how they always work together. Billy Baldwin once said, "All English rooms have something French in them. No French rooms have anything English." It's an exaggeration, of course, but it contains a lot of truth.

Well, the red room lasted eight or nine years, and so did the chintz room. When the chintz bit the dust there were, typically, a number of reasons why: some wear and tear, a lot of new additions to our existing objects and pictures, and a desire for a different color scheme. We all admire those old rooms in English houses that haven't changed in generations, but those houses are big. Apartments are different, and this time Duane and I wanted a monochromatic beige/cream room.

We started with the walls, which I had painted in a sort of triple stripe of café au lait on a cream ground—more complicated than wallpaper but much more beautiful. And with painted stripes one can control the color and the scale. For the curtains, we chose a heavy cream-colored silk bound in a contrasting deeper shade. The sofas, fat tufted models that had replaced the boxy St. Thomas design midway through the chintz era, were reupholstered in a natural-colored linen velvet, as were the Odom chairs. Seven small chairs, including the old Door Store standbys, were covered in a striped rep in various shades of cream and tan that we also put on a couple of stools. A pair of tiny Regency black-and-gold japanned chairs were covered in

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MARK HAMPTON
continued from page 38

horsehair the color of coffee grounds.

The engravings moved to the dining room, and our nicer, more varied pictures, now numerous enough to fill the walls, took their place. A sepia drawing by William Kent, two Walter Gays, some English watercolors, oil sketches, a German interior and a Dutch flower picture give you some idea of the range. Flanking one of the Italian mirrors are nineteenth-century copies of seventeenth-century French trompe l'oeil paintings. One of my favorite pictures came from Christopher Gibbs, the remarkable London dealer. It is an oil sketch of the fountain in the garden of the Villa Torlonia, painted by Charles Furse, a friend of Sargent's and for me a reminder of that fantastic painter whom I have admired for nearly fifty years. The first art book I ever bought (I was nine) was of Sargent's paintings. It is still on our living room bookshelves, along with dozens of treasures I couldn't live without.

So that's how our living room has developed over the years. There's a balance of nostalgia, spontaneity and conscious decoration and, of course, comfort, which makes it extremely appealing and personal to Duane and me. It gives us enormous pleasure. Sometimes on cold mornings (the radiators were disconnected years ago), I light the fire and sit down to read the *Times* and, if that's too dispiriting, something more nourishing. It hasn't occurred to us what its next incarnation will be; for the present, I am not secretly plotting to change it. We just enjoy it and feel at home here. What else can one ask for? □

We were drifting backward into the hot zone of chintz and sisal and clutter.

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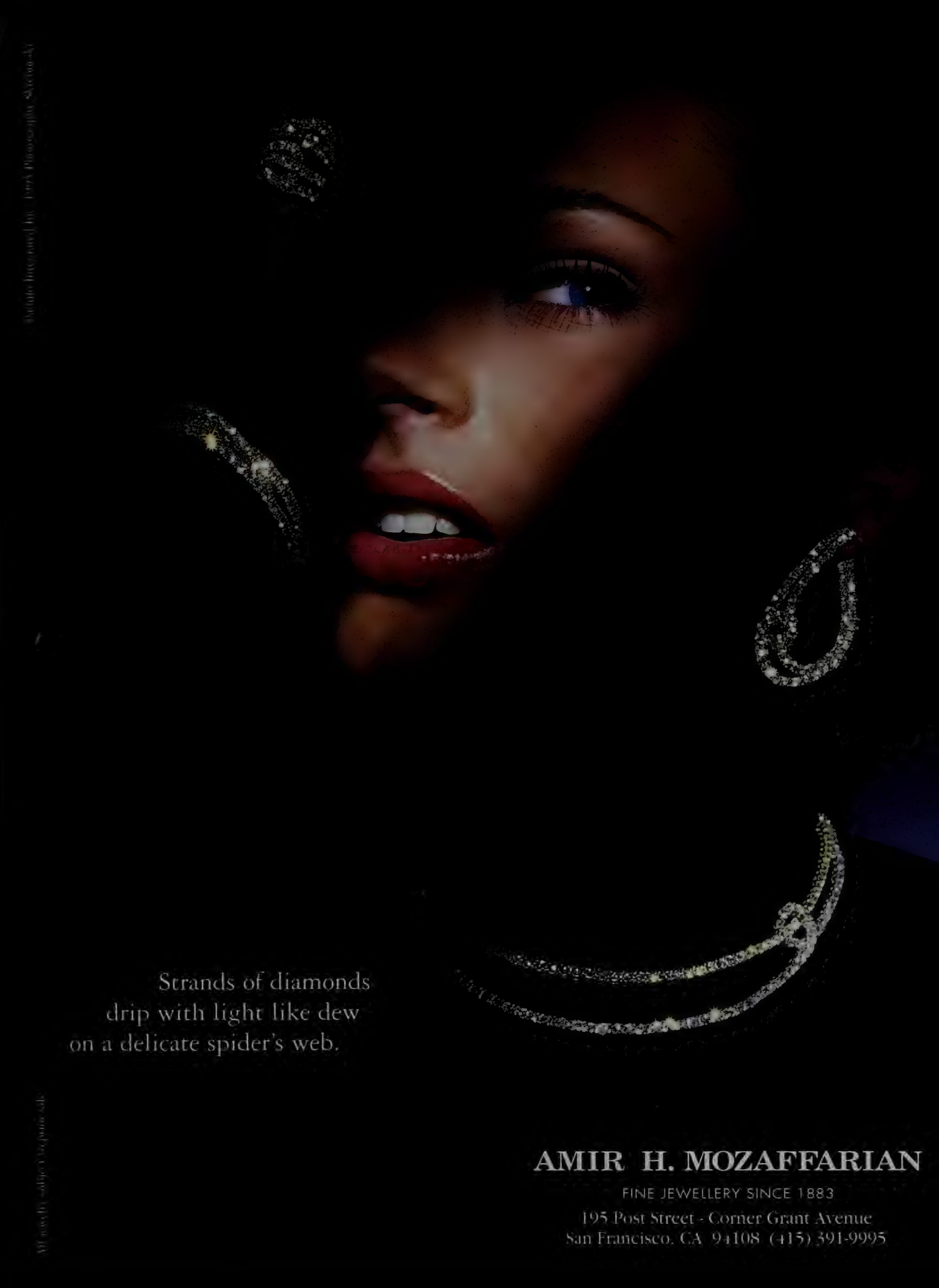
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THE VALUE AND APPEAL OF PREPARATORY WORKS

By Andrew Decker

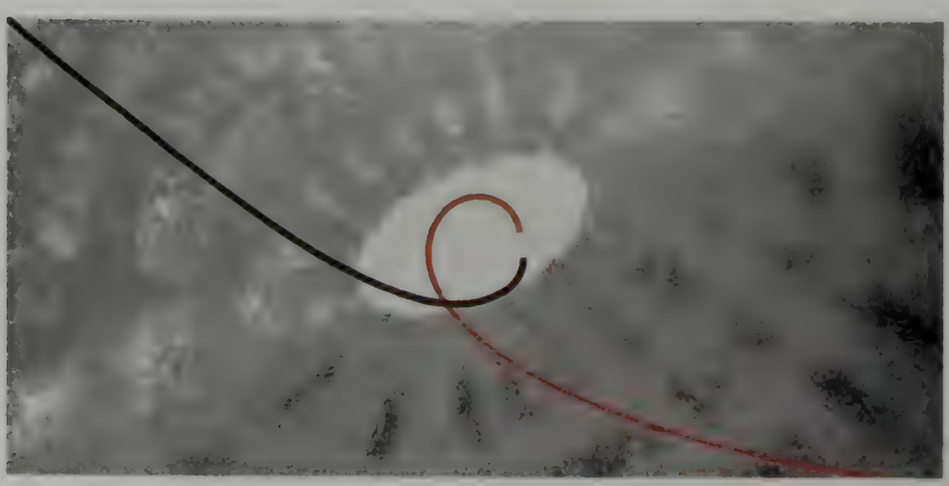
For weeks New York dealer Paula Cooper walked through an exhibition of Elizabeth Murray's works in her gallery, stopping to consider a different painting each time. Toward the end of the show she found herself drawn to one with a mysterious animal figure near the bottom. Finally she mustered the courage to talk to Murray about it. "Is that a dog, Elizabeth?" Cooper recalls asking. Murray replied, straight-faced, "Well, it started out as a lobster."

The act of painting is an often unruly battle for control between artist and imagination and, sometimes, between the paint and the canvas itself. Picasso likened it to a bullfight, a battle to the death. The unresolved canvases left in his estate suggest that even he did not always win, armed though he was with copious sketchbooks in which he mapped out his ideas.

An essential though frequently overlooked facet of art is painters' studies, usually preparatory paintings or sketches in oil or watercolor. Combinations of road maps and blueprints, studies fall into an anomalous niche. They are about process and development, charting the growth of an idea from a nebulous image or thought into a finished work of art.

Some studies are little more than documents of archival interest, valued mostly by art historians. Others, however, are carefully rendered glimpses into an artist's mind, snapshots in a shifting, kaleidoscopic whirl





ABOVE: *Study for Red Green Blue*, Ellsworth Kelly, 1964. Oil on paper; 29¾" x 22¼". Evidence of Kelly's brushwork, usually deliberately removed from his completed works, is frequently visible in his studies. Kelly's final version of *Red Green Blue* (1964) is at the Walker Art Center. Matthew Marks Gallery, New York.

LEFT: *Study for First Day*, Dorothea Rockburne, 1993. Aquacryl on paper; 26" x 40". Rockburne often makes exacting small-scale studies, using explicit color, before her final versions. Later in 1993, *First Day* was realized as a wall painting, a form that has been her forte for the past five years. André Emmerich Gallery, New York.

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AVAILABLE AT SAKS FIFTH AVENUE, NEIMAN MARCUS, BLOOMINGDALE'S

THE VALUE AND APPEAL OF PREPARATORY WORKS

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of refinement and evolution. Some lack polish and gloss but make up for it with visceral appeal. And while the best and most complete studies by major contemporary artists are works of art in their own right, their cost is usually between one-tenth and half that of a finished painting.

Studies are more complete than preparatory drawings executed in charcoal or graphite on paper. By the time artists are ready to commit themselves to a study, they have decided on the elements that will appear in the work and, at least to some degree, their placement. Color becomes part of the process as artists balance hues. New textures arise with the choice of watercolor or oil paint. And while there are often scores of drawings related to a particular painting, the number of studies is relatively small.

The function of a study varies from artist to artist. Some studies are small-scale versions of finished paintings—in essence, dress rehearsals. Roy Lichtenstein has created jewel-like works no larger than postcards that contain all the elements of his full-blown canvases. Abstract painter Dorothea



ABOVE: *Study for The Call of the Ball*, Eric Fischl, 1993. Oil on paper; 35" x 22". Fischl frequently uses a study to determine the figures that will be included in a later work. When he executed the final painting in 1993, Fischl placed the male figures in the study in the background and added female sunbathers in the foreground. Mary Boone Gallery, New York.



The best studies by major contemporary artists usually cost between one-tenth and half that of a finished painting.

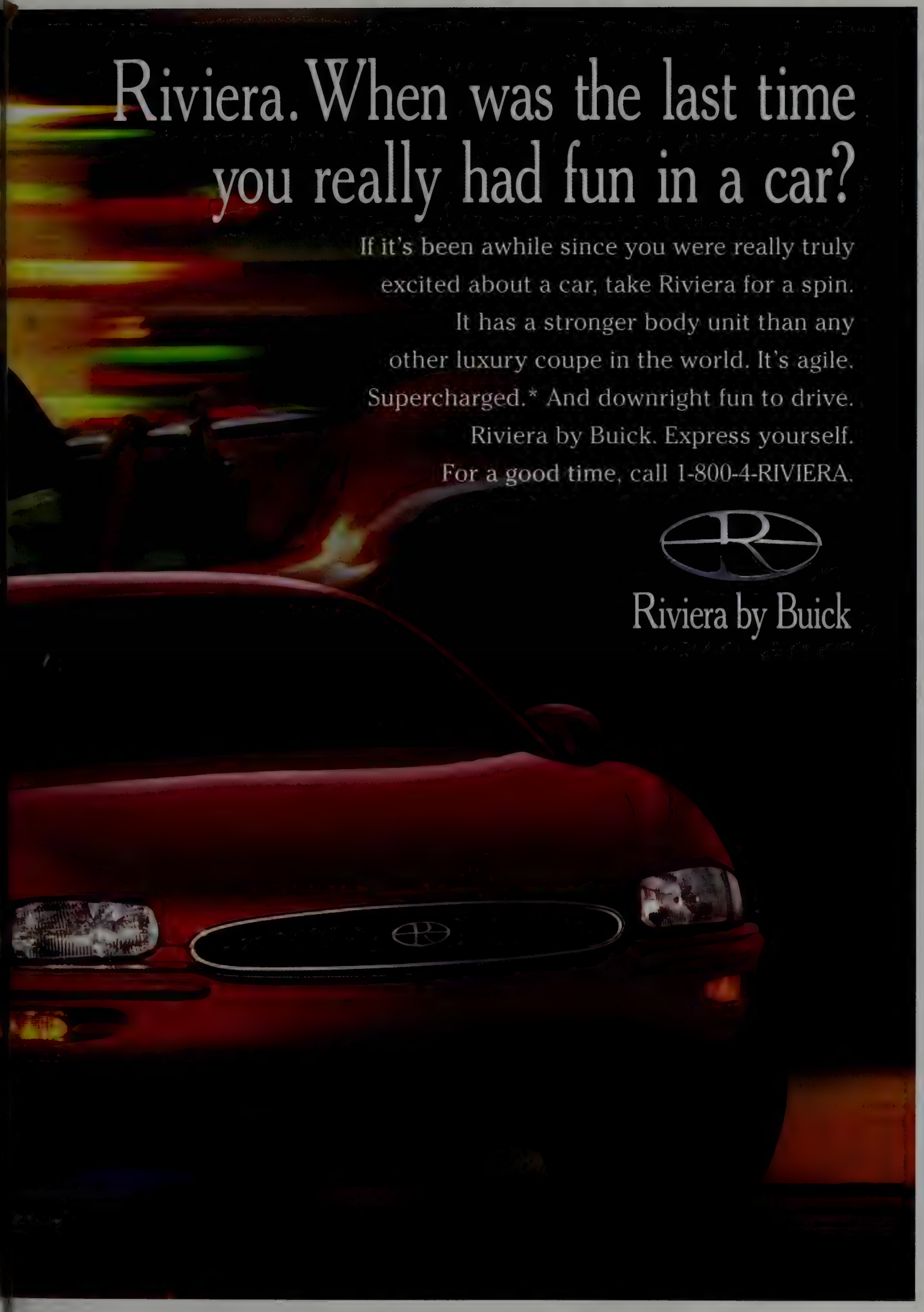
LEFT: *Bed, Shoe and Cup*, Elizabeth Murray, 1994. India ink, watercolor, silk-screen ink, casein and paper on paper; 15½" x 9⅞". Although Murray may not base a painting on a particular drawing, isolated motifs she develops in her flowing montages—a bed, a chair, a coffee cup or a dress—often resurface in her later works. Paula Cooper Gallery, New York.

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VALUE AND APPEAL OF PREPARATORY WORKS

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ABOVE: *Umbria XVI*, Al Held, 1992. Watercolor on paper over board; 27½" x 44". Held's watercolor studies, which he says are in some cases "prologues for paintings," are fully conceived works in themselves. André Emmerich Gallery, New York.

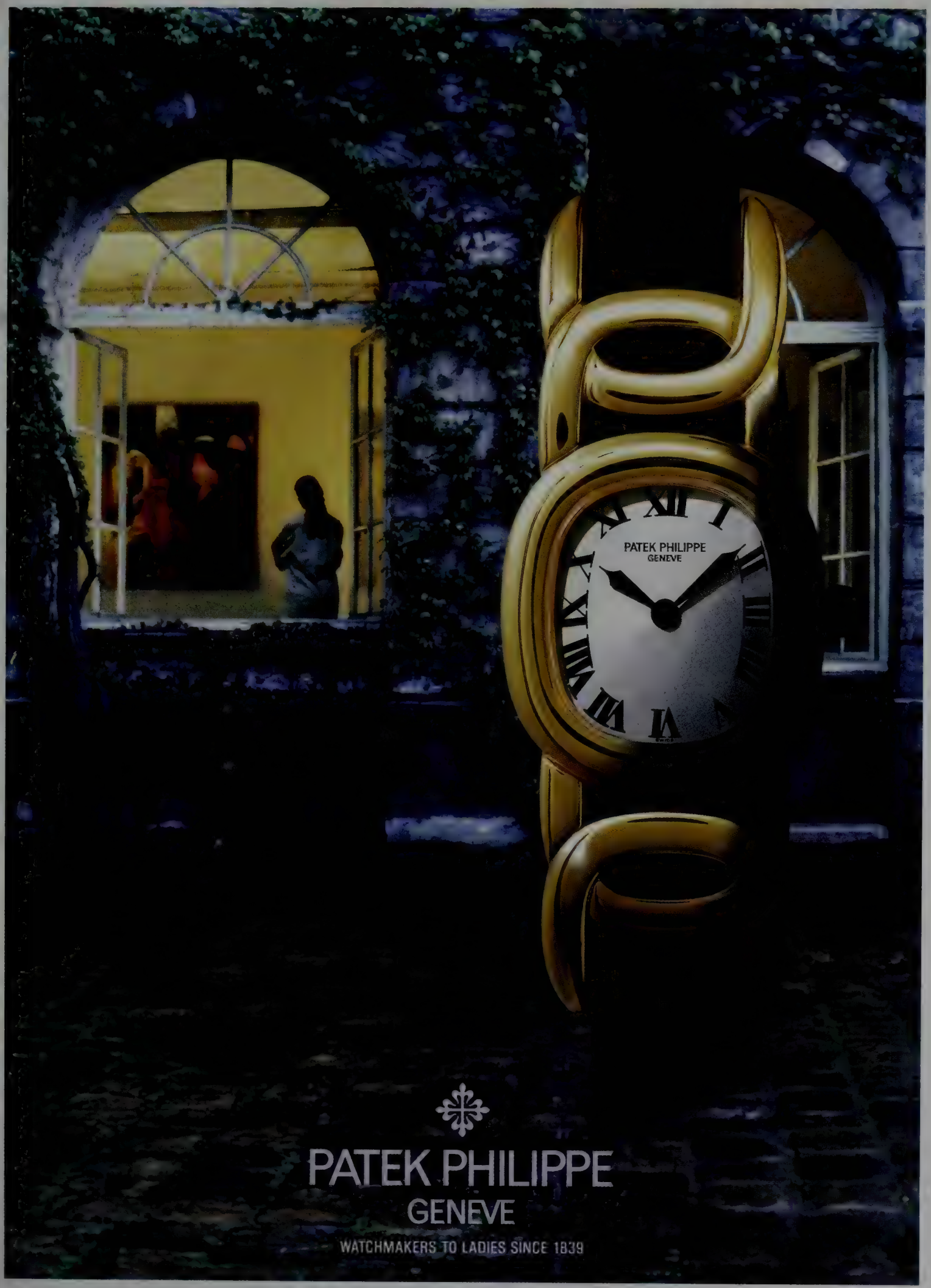
BELOW: *Study for Beaver Lodge*, Neil Welliver, 1994. Oil on canvas; 24" x 24". Welliver's studies, many of which depict the Maine landscape, closely approximate his final works. His studies are executed in plein air. Marlborough Gallery, Inc., New York.

Rockburne and landscape artist Neil Welliver, too, base their finished paintings on small-scale versions. In Welliver's case, the studies—which measure roughly twenty-four by twenty-four inches, as opposed to his finished canvases, which are up to seven feet square—are "very, very close to the finished work," says Phillip Bruno of the Marlborough Gallery in New York, which represents Welliver. His studies go for about $16,000, less than half the cost of his large canvases. "In subject, there's very little difference between the study and the painting. But from the scale, the visual impact of the larger work is all-encompassing. With a finished painting, you're *in* it"—an effect not everyone wants.

Even though these works are not finished paintings, they are complete artistic statements. Elizabeth Murray has been using certain images in a number of works during the past few years—a dress, a hanging picture frame, a bed, a steaming mug. Through her drawings, which cost around $9,000,

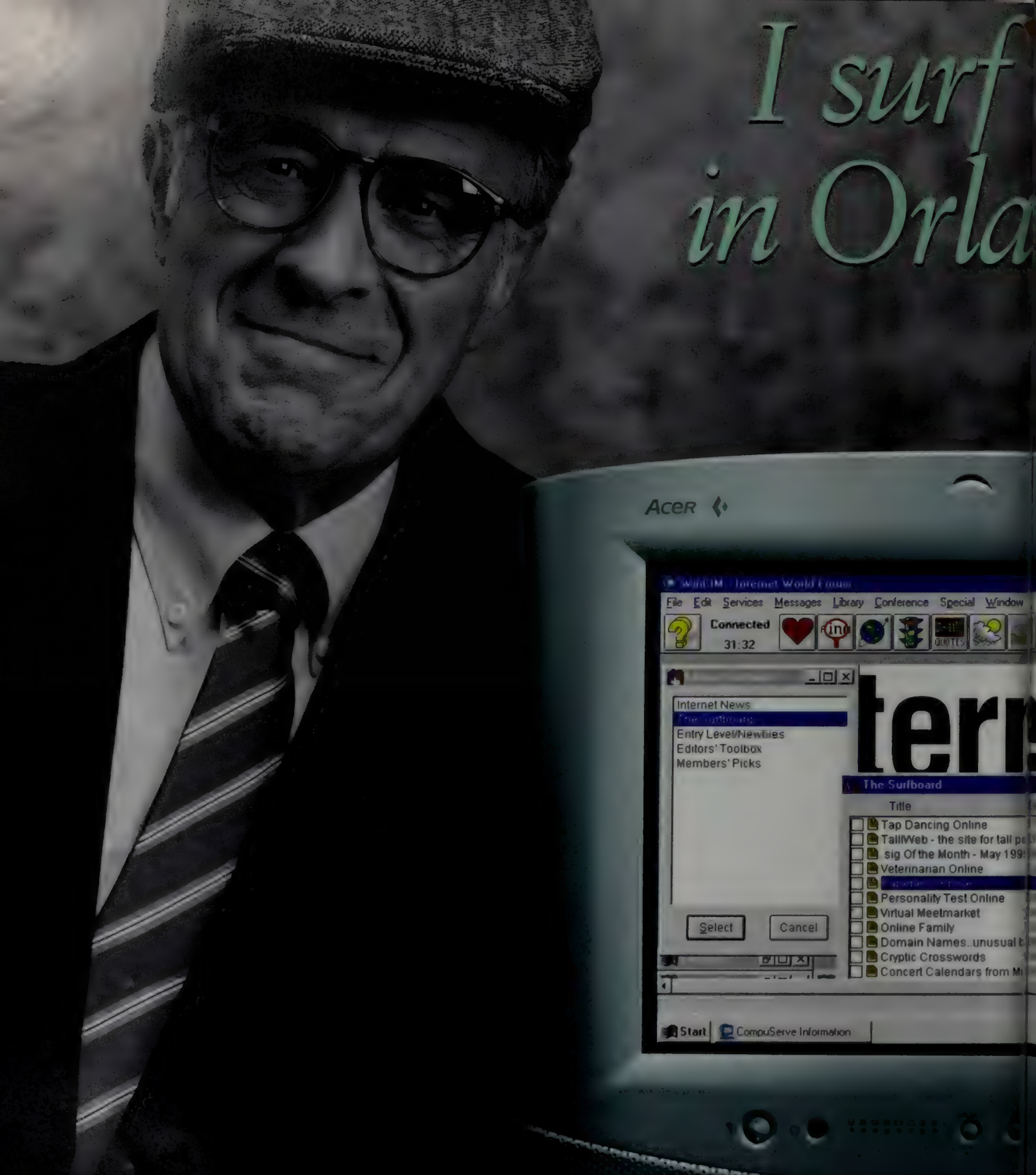


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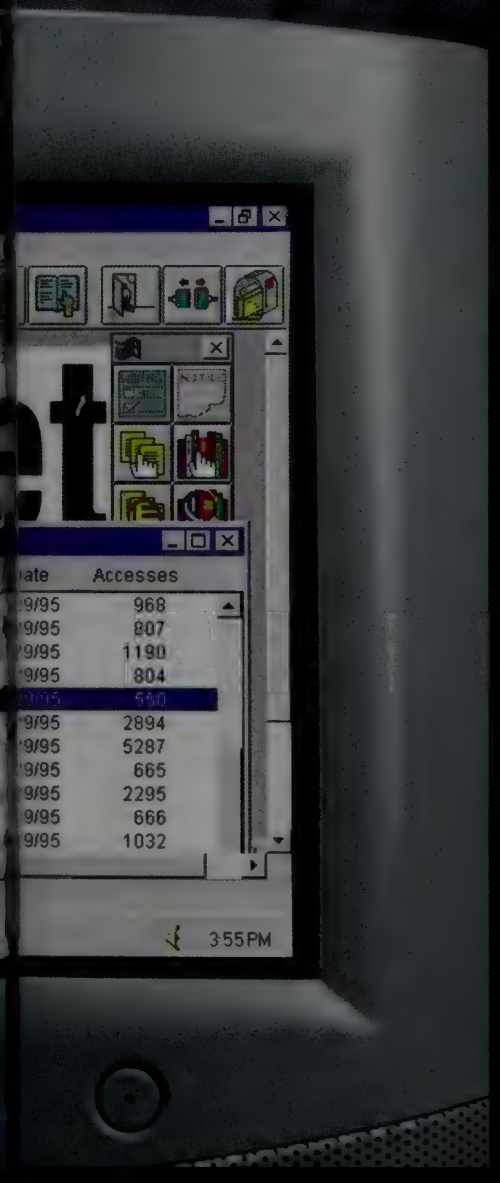
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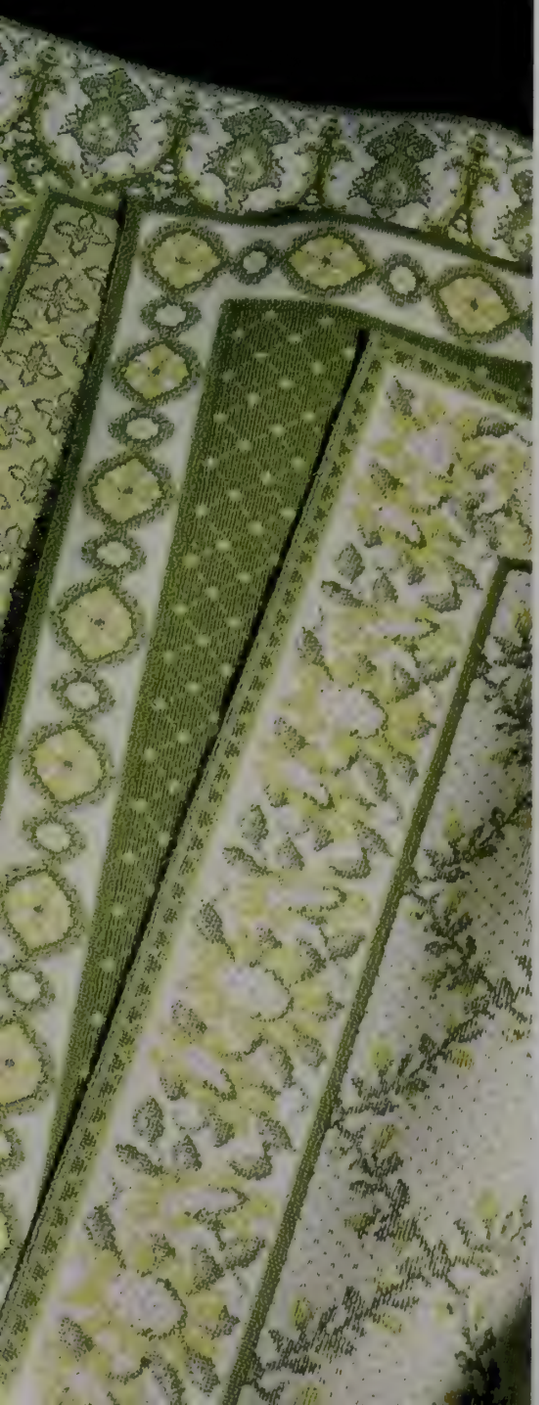
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THE VALUE AND APPEAL OF PREPARATORY WORKS

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as opposed to between $80,000 and $100,000 for full-size canvases, she examines how the motifs play off each other. At times she uses collage and moves the colored images about, giving the finished drawings a strong sense of play and vibrancy.

But are they actually studies? "I don't think that Murray considers them studies, per se," says Cooper. "Definitely she'll use things in paintings that she'll discover in her drawings."

In this respect, studies are "direct diagrams of visual thinking," says New York dealer and curator Jeffrey Deitch, who represents artists as different as the meticulous Neo-Geo painter Peter Halley and the agent provocateur Jeff Koons, both of whom make studies for their art.

For Eric Fischl, studies are a bridge between photographs he takes of people at a beach and a finished painting. Fischl first captures the figures that will make up his paintings and then works out how to handle the paint on, for instance, a man's forearm. Fischl's studies serve "first to render the figure, second to render the activity," says New York dealer Mary Boone. Once comfortable with the figures themselves, he goes on to position them in relation to one another in the final painting. His studies sell for between $15,000 and $20,000, while his paintings bring from $100,000 to $135,000.

Fischl's approach has a strong evolutionary appeal. In a study for *The Call of the Ball* (1993), one figure snatches a ball from flight while another lunges toward it. In the final painting, Fischl heightens the drama by moving the figures slightly closer together. The change is subtle, but it produces a significant effect. The painting gains further texture with the addition of three female sunbathers.

For someone who has seen Fischl's study and the final painting, the differences are intriguing and interesting to sort through. The study, with the figures floating in a sea-blue background, has a presence of its own. Even more than in the finished canvas, Fischl seems to be having fun. "The drawings, a lot of times, are about pleasure, while the paintings are often more laborious," notes Boone. The key criterion in a study's desirability, she says, is the feeling of "completeness" it conveys.

Function aside, studies often reveal more of the process and are more tactile than finished paintings. Artists such as Ellsworth Kelly and Al Held create paintings with surfaces as dense and impenetrable as glossy enamel. But their studies (oil on paper in Kelly's case, watercolor in Held's) have a remarkable translucence. The brushstrokes are visible; the act of painting is opened up. "There are collectors who are very interested in seeing the hand of the artist," says private New York dealer Irving Blum, "and in his paintings, Ellsworth doesn't give you that much hand."

With Kelly and Held, too, studies cost far less than finished works. A large Held watercolor usually sells for around $28,000, as opposed to $50,000 for a painting of the same size. Kelly's paintings from the sixties sell for hundreds of thousands of dollars, but the study for *Red Green Blue* (1964) would go for around $70,000, according to a dealer familiar with the artist's market.

The prices are attractive these days. In recent years "the art market got priced out of reach of many people who wanted to collect," says Deitch. "But now you can buy a Peter Halley study for forty-five hundred dollars, as opposed to sixty-five thousand dollars for a full-scale painting."

Despite their strong appeal, studies are not frequently exhibited, since many artists consider them personal works or private records. Yet there is a steady demand from sophisticated collectors. After all, studies have been collected for centuries. A Peter Paul Rubens grisaille model for an engraving brought $1.65 million at Sotheby's in 1994. Though it is small and only a study, it is a work of art that stands on its own—and has managed to survive for three hundred and fifty years. □

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WRIGHT ON THE MARKET

FINDING, BUYING AND PRESERVING ARCHITECTURAL JEWELS

By Brendan Gill





ABOVE AND LEFT: In 1954 Frank Lloyd Wright designed the Harold Price, Sr., residence, built mainly of concrete blocks, around a central atrium. Situated on nearly nine acres of desert in Paradise Valley, Arizona, the house is on the market at $1,975,000.

In 1989 an organization called the Frank Lloyd Wright Building Conservancy set up headquarters in Oak Park, Illinois, that holy of holies to admirers of Wright, for the purpose of identifying and helping to preserve the hundreds of structures that Wright designed over his long lifetime—structures that in many instances are in jeopardy of being torn down, misguidedly remodeled, or stripped of decorative details that bring high prices at auction and from dealers. The conservancy estimates that at least one in five of all the built structures known to have been designed by Wright have been demolished; between four hundred and five hundred authentic Wright structures remain. One might assume that Wright's ever-increasing fame would serve to protect his handiwork, but no—the more he is esteemed and studied, the more precious every evidence of his genius becomes, and the greater the likelihood of its being meddled with for commercial reasons.

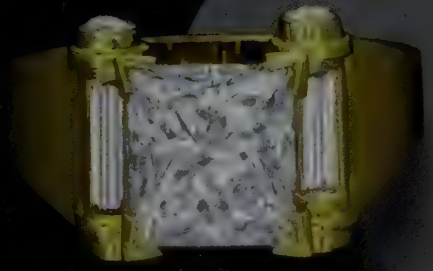
Although in recent years the media have begun to grant architects a substantial measure of celebrity, during most of the present century the only architects whose names were recognized by the general public were Stanford White and Frank Lloyd Wright. Unfortunately, much of their fame was owed not to the distinction they had attained in the profession but to their widely publicized sexual misconduct. (In terms of big headlines, White enjoyed the unenviable advantage of being shot dead by his mistress's husband. In Wright's case, the husband appears to have talked things over with Wright in a friendly enough fashion, and it was the mistress, some time later and for an unrelated reason, who had the misfortune to be murdered.)

Even today White and Wright remain our best-known architects. One proof of their continued prominence is to be found in the marketplace: A house designed by White or Wright is always identified as such when it is listed for sale in a newspaper or magazine, and a buyer will ordinari-

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FINDING, BUYING AND PRESERVING ARCHITECTURAL JEWELS

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BLAKE PRAYTOR

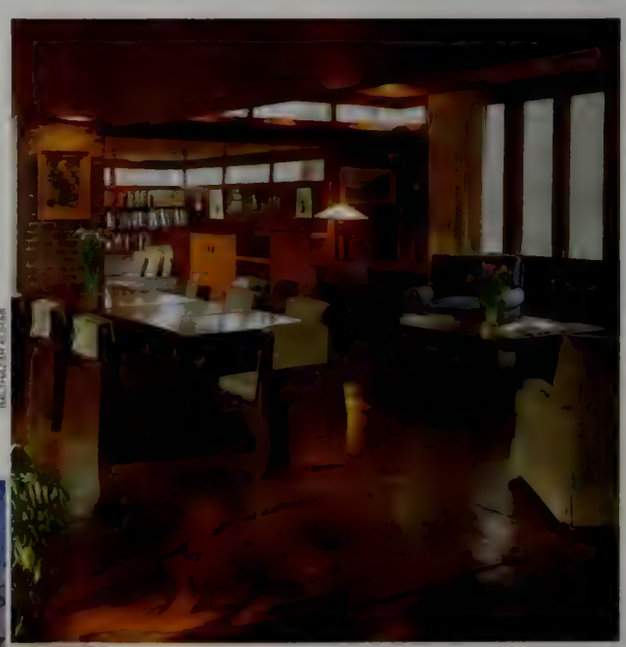


BLAKE PRAYTOR

ABOVE AND RIGHT: For his 1951 design of Broad Margin in Greenville, South Carolina, Wright combined a Usonian plan with a Prairie-style low hip roof. The house and Wright-designed furniture, constructed of solid tidewater cypress, are listed in the conservancy's newsletter for $687,000.

ly expect to pay a considerable premium for the privilege of purchasing it. Still more convincing proof of their renown is that houses *not* designed by White and Wright are frequently advertised as being the genuine article. Scores of houses in New York City and especially in the Hamptons are attributed to White, most of which he had nothing whatever to do with. Sometimes these misattributions spring from ignorance; at other times—and more commonly—from cupidity.

Similar misattributions arise in respect to Wright, and all the more so because Wright may be said, in a sense, to have invited them. One does well to be suspicious of any supposed White house that was built after his murder, which occurred in 1906, but a number of authentic Wright houses have indeed been built since he died in 1959—houses that he designed and, in some cases, sought to persuade a variety of clients to build. A foundation set up in Wright's lifetime has licensed some of these houses to be constructed under its supervision, so Wright may be said to remain a practicing architect to this day. How this unlooked-for continuity would delight the old wizard! Saying that he preferred honest arrogance to false modesty, he used to boast of the ease with which he went on producing new designs even into his nineties. Nothing to it, he would exclaim. "I simply shake them out of my sleeve."



RALPH NELSON ARCHIVE



RALPH NELSON ARCHIVE

LEFT AND ABOVE: The 1939 Goetsch-Winckler house was built for two Michigan Agricultural College instructors as part of Wright's first Usonia project. Typical of early Usonian design are the cantilevered roof and the thin walls used as screens for privacy. The conservancy is advertising the Okemos, Michigan, property at $225,000.

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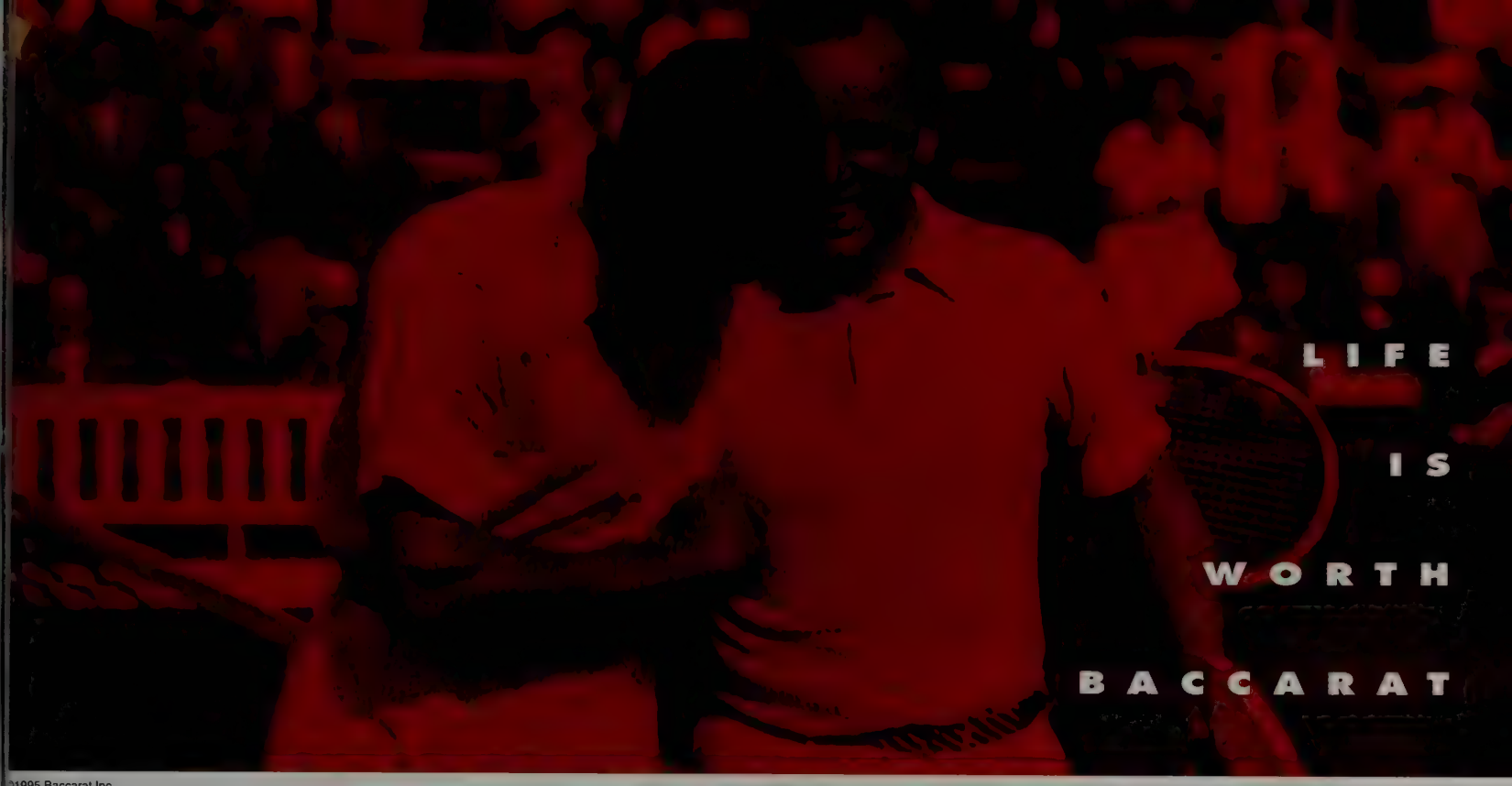
In 1992 the conservancy added to its duties as a source of expert information on the master's buildings by establishing what it calls *The Frank Lloyd Wright Real Estate Guide*. The newsletter, published four times a year, includes a section puckishly titled "Wright on the Market," which serves, so it says, as "a nationwide listing of properties designed by America's most celebrated architect and available for sale to those interested in their preservation." Its credo is stated as follows: "The sale or purchase of a property designed by Frank Lloyd Wright can present both the seller and buyer with unique challenges. This is an opportunity for the Conservancy to foster the protection of these works of art and to obtain current information about them. Through its real estate clearinghouse, the Conservancy attempts to advise sellers and to match sympathetic, preservation-oriented buyers with available properties."

More than half of the remaining Frank Lloyd Wright properties are owned by members of the conservancy. They are a demographically impressive group, coming from forty-two states and seven countries. In order to show a Wright property in the newsletter, one must pay a fee of $200; the advertisement appears in four issues and includes a photograph and a brief description of the property being sold. In addition, owners are asked to sign a statement that they will sell only to preservation-minded buyers.

Sara-Ann B. Briggs, executive director of the conservancy, estimates that the conservancy has succeeded in fostering the sale, through local brokers, of almost half the properties that have been listed. Some of the properties sold include the 1901 F. B. Henderson property in Elmhurst, Illinois, which brought $630,000 in 1994; the 1909 Stewart house in Montecito, California, described as the only Prairie-style house west of Nebraska, which sold for just under $2 million in 1993; and the 1955 Tirranna, a sixteen-room house in New Canaan, Connecticut, that brought over $3 million in 1992. Among the more modestly priced houses that have been sold with the help of the newsletter is the 1948 Eric Pratt house in Galesburg, Michigan, which was listed at $139,000 in 1992.

By the newsletter's reckoning, thirteen Wright houses are currently on the market. Of two houses being offered for sale in Arizona, the biggest and most expensive is one that Wright designed for his valued client Harold Price, Sr., the builder of the celebrated Price tower in Bartlesville, Oklahoma. Designed in 1954, it has seven bedrooms, seven baths and a triangular swimming pool, and is being offered at just under $2 million. Other houses are for sale in Michigan, New Jersey, South Carolina, Wisconsin, Illinois and New York. From the conservancy's point of view, the happiest episode in its brief history was initiated by its founding president, a Pittsburgh attorney named Thomas Schmidt. It was Schmidt (president as well of the Western Pennsylvania Conservancy, which is in charge of Fallingwater) who in 1986 persuaded movie producer Joel Silver to buy the Auldbrass Plantation in South Carolina (see *Architectural Digest*, December 1993), designed by Wright in 1939 for a New York City businessman. The plantation cost Silver under $150,000, but it was literally falling to the ground at the time of purchase, and in the years since it is said to have cost him upwards of $8 million to restore. Nor is the end yet in sight; Silver is a perfectionist, and it may take another $3 million or $4 million to fulfill all of Wright's original plans for the place. The conservancy regards Silver as the ideal purchaser of a Wright property—someone who, with an open purse and nerves of steel, is seemingly content to spend a lifetime obsessed with Frank Lloyd Wright. □

The Frank Lloyd Wright Building Conservancy, P.O. Box 5466, River Forest, IL 60305; 708/848-1141.



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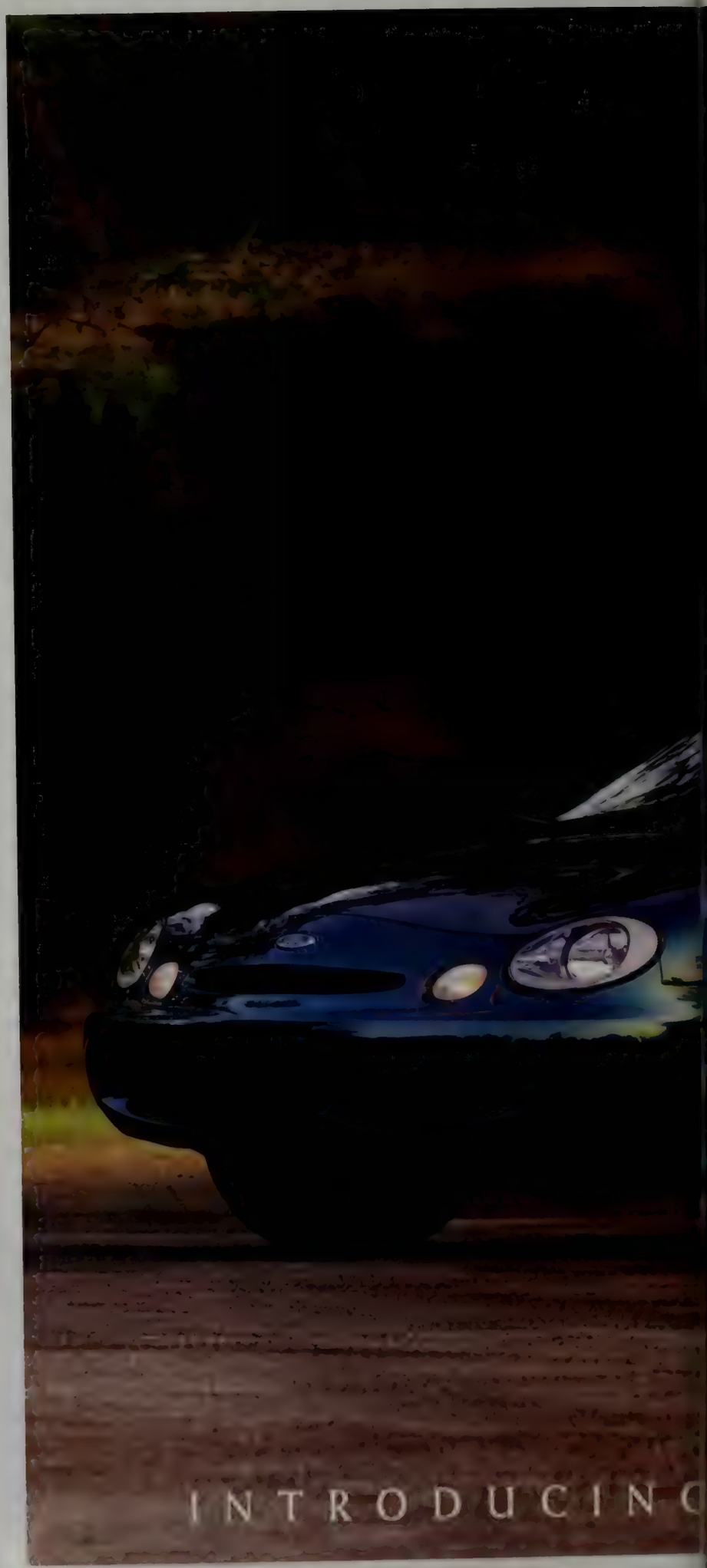
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AD TRAVELS: NEW YORK DISCOVERIES

VICTORIA HAGAN SHARES A FEW KEY SOURCES

By Suzanne Stephens

Antiques are central to Victoria Hagan's subtly defined interiors. "I want rooms to look as though they had evolved naturally over time, in which the pieces don't necessarily match," says Hagan. Only in her twenties when she became a partner to the late Simone Feldman, Hagan has now had her own New York firm for four years. At thirty-four she has already established a design imprimatur in which simple, uncluttered interiors are dramatized by a skillful selection of striking antiques and objects. She is not known for the pumped-up look where grand, formal furniture reigns and pattern-on-pattern fabrics prevail. "I like furniture that isn't too stiff and ornate," she explains. "I look for beautiful woods, graceful lines and massive contours."

Among New York's profusion of fine shops are eight antiques dealers who share her aesthetic. Yet "each of these dealers has his or her particular eye," says Hagan. "You don't see the same thing from shop to shop."

For a large project with a short time frame—she recently had to design the interiors of a 30,000-square-foot house in Palm Beach in three months—Hagan relies on her dealers' having done the footwork in advance. "That's why it's such a treat to be in New York," she says. "I can pop into a store for ten minutes knowing that these dealers have combed all corners of the world."

It is easy for Hagan to keep abreast of the antiques shops in Manhattan, since they tend to be clustered in enclaves on the Upper East Side, on lower Broadway around East Tenth Street and now in SoHo.



PHOTOGRAPHY GEORGE OBREMSKI

"I look for beautiful woods, graceful lines and massive contours."

"You could travel all over Europe—the cities and the countryside—and not find the selection of antiques you find in Manhattan," says designer Victoria Hagan, whose favorite shops are in New York City. LEFT: "Sentimento carries the best accessories," notes Hagan, who examines a circa 1860 English mahogany collector's chest in the store.

BELOW: Amid the display in Sentimento's main gallery are a pair of circa 1850 French terra-cotta seated lions, a lyre-based table and arm sconces.



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GLORIA HAGAN SHARES A FEW KEY SOURCES

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Sentimento is located in an old furniture warehouse on Sixty-first Street near Second Avenue. With its wood-beam ceilings, plank floors and barn-like quarters, Sentimento offers a roominess appropriate to its range of antiques and fine art. Objects and furnishings include English silver from 1880 to 1930, watercolors and architectural drawings from the eighteenth and ninteenth centuries and grisaille panels from an apartment in Paris, as well as French, English and American furniture from the eighteenth and nineteenth centuries. "This is a great place to begin designing an apartment or a house," says Hagan, "and a great place to find the finishing touches."

Owner Toby Landey started selling antique jewelry out of her apartment in the late 1970s. Soon she opened a shop, adding small *objets*, picture frames and perfume bottles to her inventory. "Finally I was selling armoires, tables and chairs," Landey recalls. "Now I find I'm buying more original art."



"Robert Altman does a new show with every shipment." ABOVE: Twelve 19th-century American clock numerals rest on a grocery store counter of the same era. "Even though he has primarily period pieces, they have a contemporary energy I might use in a graphic way."





ABOVE: Set before a 19th-century English glass-and-mahogany screen at Calicchio—"Lee Calicchio is known for her screens"—are an 1830 gilded and lacquered Chinese box and a pair of Empire candlesticks.

"Yew Tree House has the most wonderful textures—beautiful woods, old leather." LEFT: The apothecary chest, leather screen and club chair are all 19th-century English.

"I like having a lot of options, since many of my jobs are so different from one another," Hagan comments. "Sentimento allows that."

While Robert Altman's shop, around the corner from Sentimento on Second Avenue, is small and open only to the trade, the assortment of furnishings and objects is extensive. Altman changes the display frequently, owing to the proximity of his storage warehouse a block away. Leather walnut-framed side chairs dating from the 1940s, nineteenth-century surveying instruments, gardening tools and an early-twentieth-century drafting table and office lamps all give the place its inimitable character.

"Lamps are a special interest of ours," explains Altman. Hagan often buys his old industrial-style metal desk lamps as well as the traditional steel-and-bronze floor lamps from a line Altman produces himself. "Floor lamps are hard to find," says Hagan, "and Altman's designs fit into so many interiors." More unusual objects such as glass candlesticks in the shape of palm trees, a beaded handbag, a lead-

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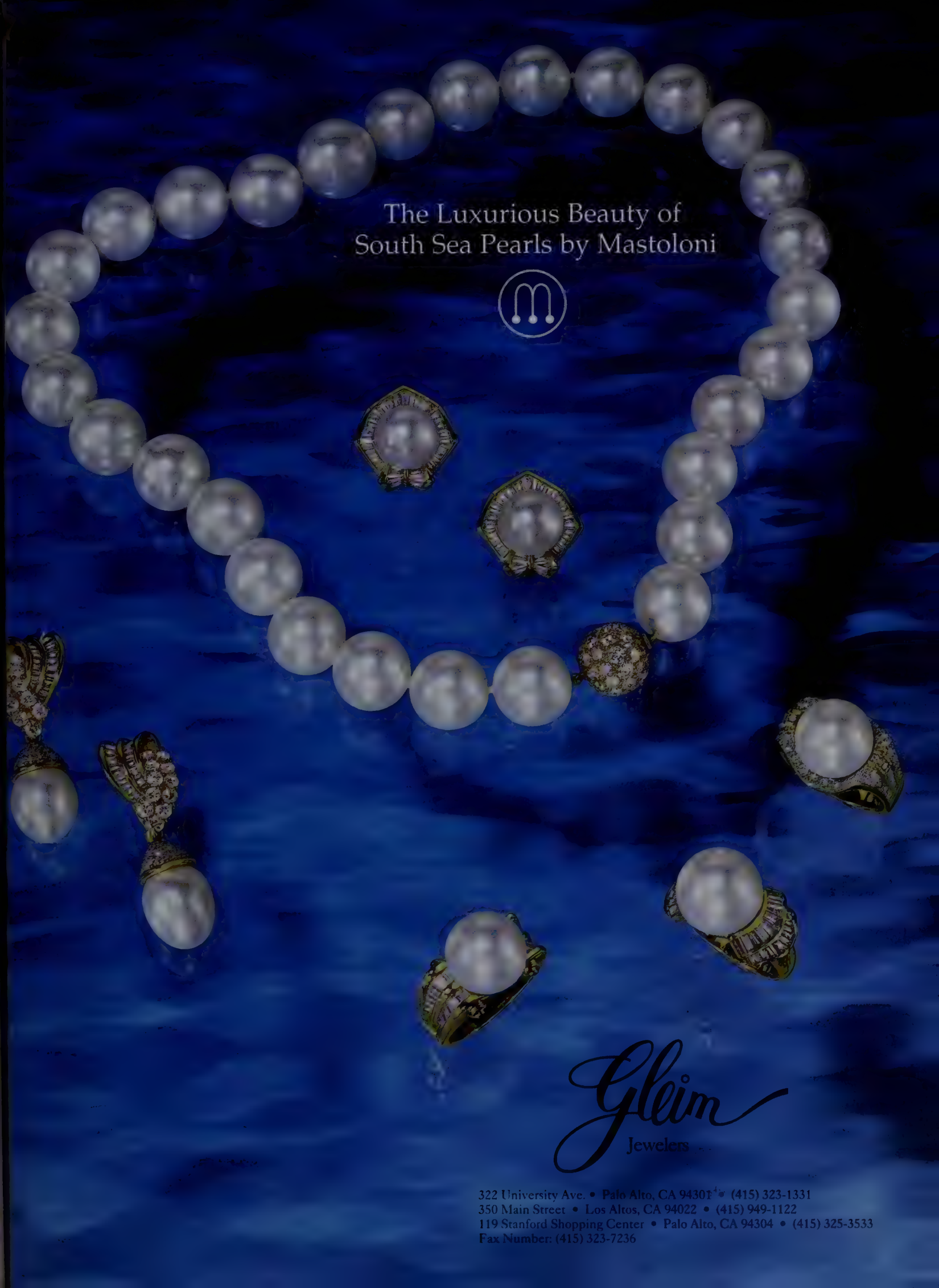
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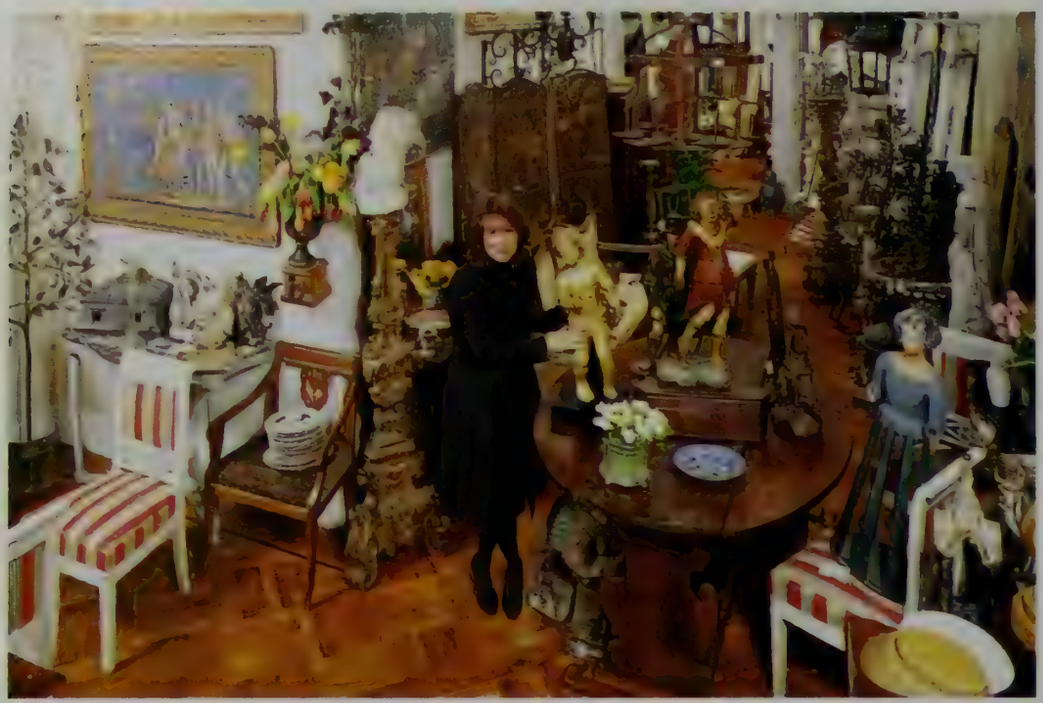
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VICTORIA HAGAN SHARES A FEW KEY SOURCES
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clad model of Parisian rooftops made in the early twentieth century and a mid-nineteenth-century four-paneled petit point screen showing Commedia dell'Arte figures further illustrate the shop's eclecticism. "His pieces have a sense of history and personality," says Hagan.

Just uptown from Robert Altman, tucked away in a tiny storefront, is Yew Tree House Antiques, which opened a year and a half ago. Hagan is drawn to the store's English country furniture, which includes, for example, a seventeenth-century oak coffer from Shropshire. "In addition to beautiful wood furniture," she points out, "the store specializes in leather sofas, club chairs, screens, chests, boxes, studded stools and

"There are no wallflowers at Amy Perlin. All the pieces have interesting lines and lots of personality." ABOVE: Perlin holds an 18th-century German giltwood cherub in the main showroom.



"Reymer-Jourdan carries mainly French items," says Hagan. "I can count on finding a chandelier or bergère there." RIGHT: 1930s Murano glass chandeliers hang above the showroom display.

"I go to Turbulence for sixteenth- and seventeenth-century furniture," says Hagan. "The pieces are strong and often sculptural." BELOW: Hagan discusses the selection with gallery director Lorenzo Lopez before an 18th-century Italian child's secretary with walnut veneers.



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HAGAN SHARES A FEW KEY SOURCES
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ABOVE: "I always come away with something unexpected from Steven Bluttal," says Hagan, who stands in his gallery with a handwoven silk shawl from Madagascar and an 18th-century plaster muse. "His range is very wide."

so relatively new to the Upper East Side. Located in a town house on East Seventieth Street near a group of antiques shops bunched along Lexington Avenue, it closely approximates the atmosphere of a private parlor. "Going to Calicchio is like walking into a living room," says Hagan. "My clients love to come here." Folding screens made from wood frames fitted with clear glass panels, nineteenth-century Italian armchairs with curved, lightly gilded arms and a nineteenth-century English bookcase with lattice tracery give the store its own identity. "Lee Calicchio is very selective," says Hagan about the owner. "And the collection is strong in Neoclassical designs. I like to buy the occasional bergère there to mix with upholstered club chairs. And it's where I often find late-eighteenth-century English and French center tables and consoles." Adds Calicchio, "I look for things with clean, smooth lines." Buying antiques for her own trunks. Owners Ahna Hogeland and Kevin Kleinbardt have a great eye for warmth." Hogeland and Kleinbardt "especially like country furniture because it has a patina," says Hogeland. "It's so lived in. We prefer its comfort and whimsicality, and you don't have to get dressed up to be in a room with it." They frequently scavenge the pastoral parts of England, looking for such vernacular items as an early-nineteenth-century three-legged cricket table with a solid burlwood top—once a staple of houses, inns and pubs—or an 1850s oval mirror from the first-class waiting room of London's Waterloo Station. In spite of the predominance of things English, the shop also carries pieces like a country French walnut sideboard from the Directoire period and a French tailor's dummy of wood and oilcloth, made in around 1880. "It's an important new resource, with a strong point of view," says Hagan.

Another mandatory stopping place for Hagan is Lee Calicchio, Ltd., al-

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5. Amy Perlin Antiques
1020 Lexington Avenue
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6. Turbulence
812 Broadway
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16th- through 19th-century European furnishings

7. Reymer-Jourdan Antiques
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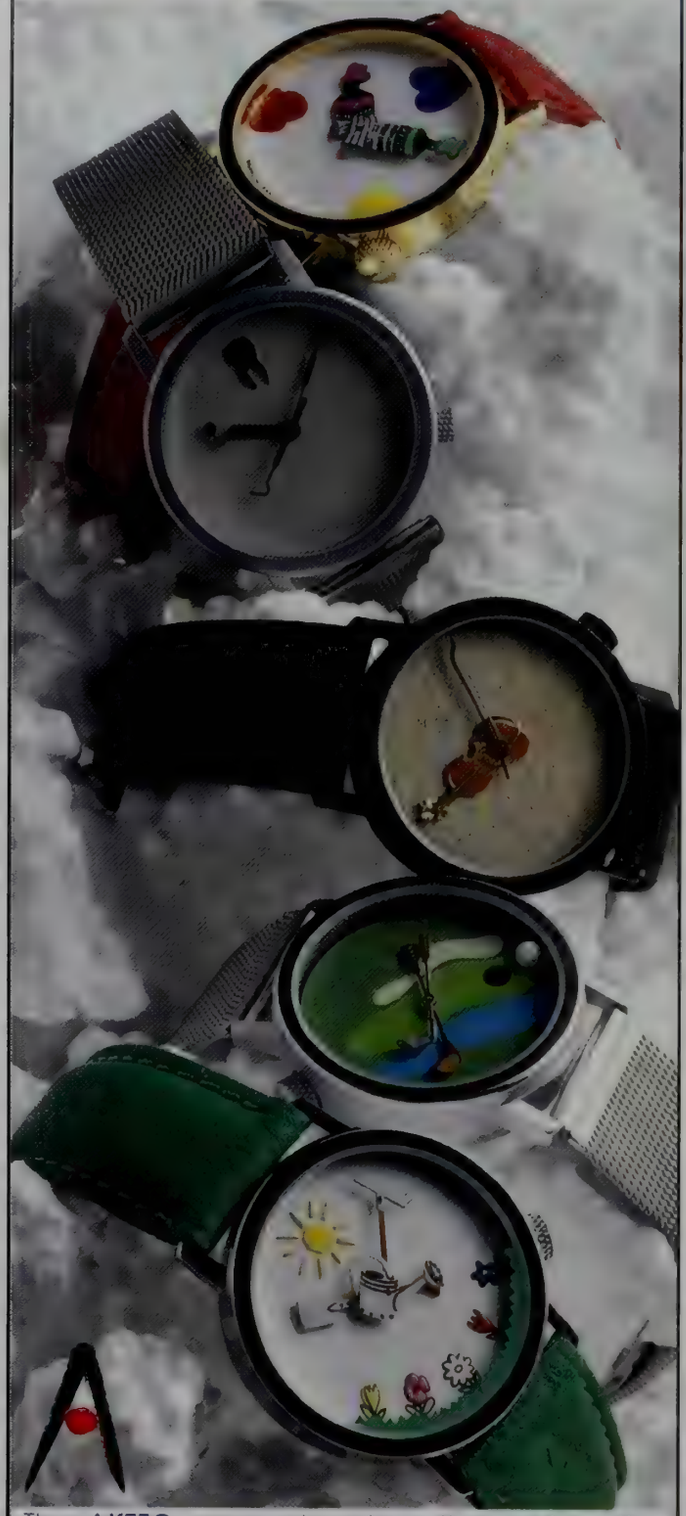


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VICTORIA HAGAN SHARES A FEW KEY SOURCES

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residences before eventually opening her shop provided Calicchio with her basic training and strongly influenced her philosophy: "I want things that are easy to live with and objects that don't make an interior look too 'done.' "

Close to Lee Calicchio is Amy Perlin Antiques, an idiosyncratic assemblage of seventeenth-, eighteenth- and nineteenth-century Continental antiques. "We also have Roman antiquities," Perlin notes, pointing to an Etruscan terra-cotta *pied votiva* and a fragment of a Pompeian fresco. Perlin, who first began operating out of a tiny antiques shop in Bridgehampton, New York, opened her second, and now main, store on Lexington Avenue three years ago. "Her pieces have such style," says Hagan. "They can be used for both formal city apartments and town houses as well as more casual country houses." A twentieth-century Italian tole weeping willow, a set of Italian Directoire dining chairs and a nineteenth-century German butler's secretary characterize the impressive variety of artifacts. "I look for pieces that are harmonious and lyrical in shape," says Perlin, "even if they are humble."

Downtown on lower Broadway, near the landmark Gothic Revival Grace Church designed by James Renwick, Jr., in the 1840s, more antiques shops are aggregated. Among them is Turbulence, a voluminous repository that looks as if it might contain the combined attics of Stanford White, Sarah Bernhardt and André Breton. "This is definitely one of the best-kept secrets in New York," says Hagan. A profusion of goods is piled up on three floors of a loft building on Broadway and in additional space across the street. Singular examples of Turbulence's contents include a miniature Empire daybed for a child (or a dog), a mechanical, adjustable reading chair made in Alsace in 1676 and contemporary furniture wrapped in cord and rope by Christian Astuguevieille, a French craftsman. "I don't have the typical run of English antiques," says owner Maurice Margules. Nevertheless, the odd English piece, such as a Gothic bedstead or linen fold cupboard, can be found amid the stock. "Turbulence has wonderful Empire furniture," says Hagan, "but I also go there for Renaissance pieces such as a painted credenza I found recently. Since my rooms aren't cluttered, I want the furniture to have its own presence."

On East Tenth Street, on a block lined with antiques stores, is Reymer-Jourdan, a spacious emporium that specializes in Continental antiques of the late eighteenth, nineteenth and early to mid-twentieth centuries. "Their things are so straightforward," says Hagan about the ensemble, which includes Cuban mahogany Empire chairs, a Scandinavian Biedermeier-style sofa and lamps made from nineteenth-century terra-cotta balusters. "Our pieces tend to have a sobriety about them. They're very massive and solid," remarks owner Douglas Reymer, who also displays designs with a lighter touch, such as 1930s Venetian-glass chandeliers.

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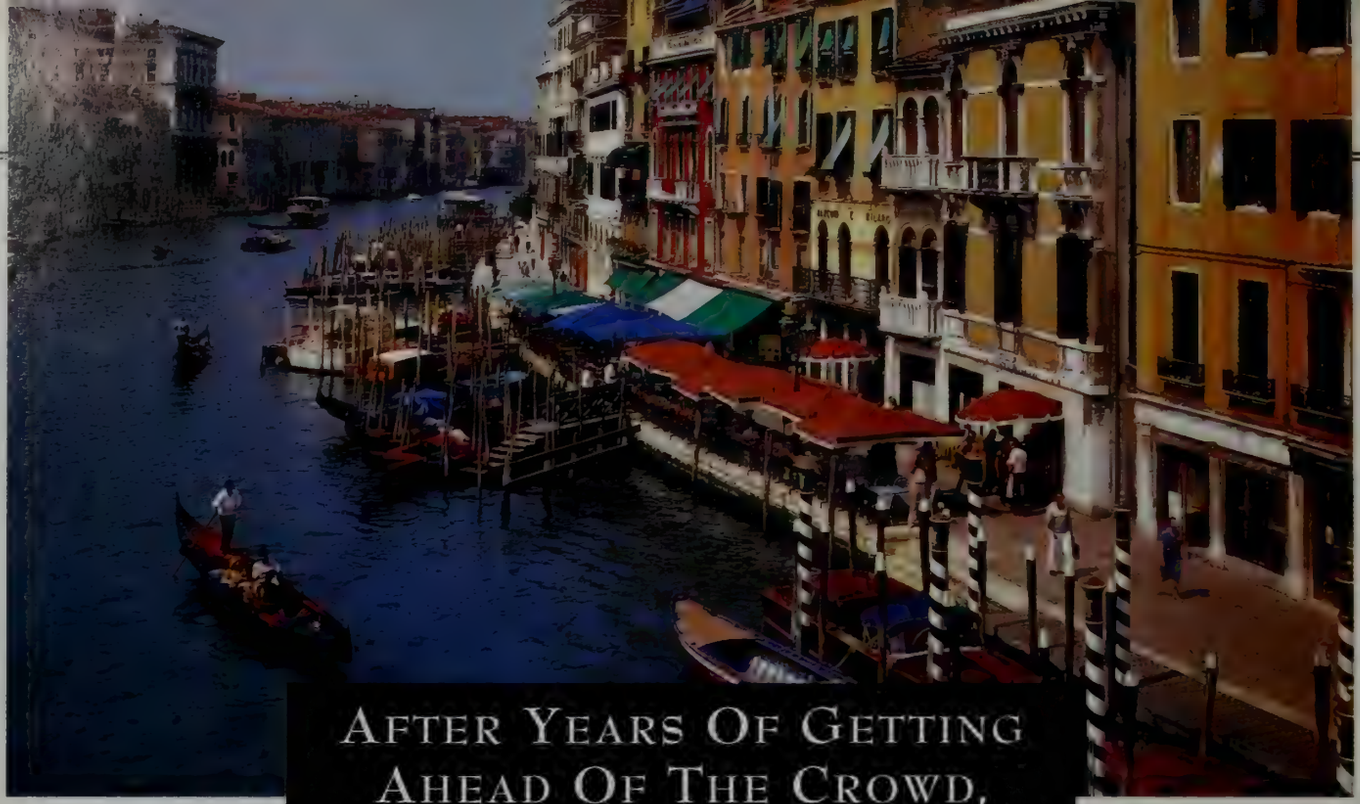
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NEW YORK DISCOVERIES

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The store, which Douglas Reymer opened with Mady Jourdan in 1987, benefits considerably from Jourdan's being based in Paris. "She used to have a shop specializing in eighteenth-century furniture," explains Reymer. "Her connections help us find the things we want."

Farther downtown, in SoHo, is Steven H. Bluttal, an outpost of antiques that has recently joined the complement of art galleries, dress shops and furniture and craft stores in the area. "The store has furniture with a great scale," Hagan notes. "When I'm looking for really big pieces I go there." Bluttal, who was a curator with the Andy Warhol Foundation before opening the gallery, exhibits a breadth of taste for antiques that is reminiscent of Warhol's. The loft-size interior of the store more than matches the grandeur of the large eighteenth-century English mirrors and the boldness of the white-wood-and-black-patent-leather dining table and chairs designed by Dorothy Draper in the 1940s. "Bluttal offers many surprises," says Hagan, "including small-scale objects, like Arts and Crafts pottery." Along with a nineteenth-century model of the cathedral of Pavia, Bluttal shows antique textiles that Hagan uses for upholstery, throws or table skirts. "I have an affinity for everything from seventeenth-century pieces to Robert Wilson chairs," he says.

Covering antiques stores in more than eighty blocks of Manhattan is an intensive research process but one that Hagan finds fruitful. "I like all different periods," she says. "But you do have to be careful about the mix when you're combining them." While she goes to auctions frequently, Hagan still relies on the dealers. And she is always on the lookout. "I don't go shopping for a particular item. I always have several different clients in mind when I enter any store." As for the pace, "I never go a whole day," she says. "In an afternoon I'll hit about ten shops. It's never a leisurely stroll—I'm always running." □

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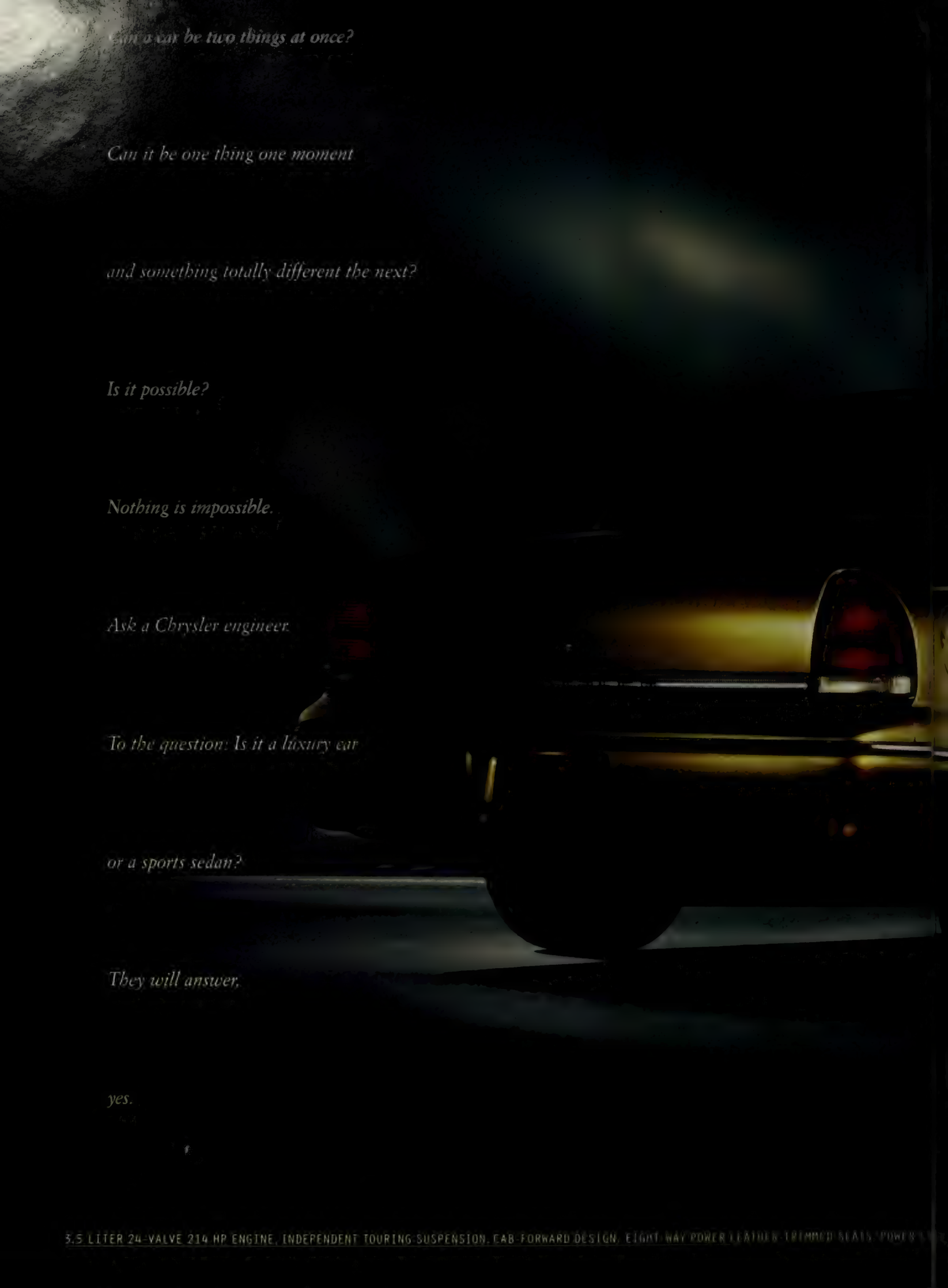
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THE TECHNOLOGY OF GIVING

By Nicholas von Hoffman

Come the Advent season a hundred years ago, parents would vanish into locked sewing rooms and carpentry shops, there to fashion the children's Christmas presents. Now it is the children who vanish into their rooms, where, alone with the computer, they commence observance of the winter festivals of faith. A few keystrokes, a twenty-second wait, and Santa materializes on the monitor, giving out with his "Ho! Ho! Ho!"

"Season's Greetings," he says. "Merry Christmas, Feliz Navidad, Happy Hanukkah, Happy Kwanza and everything else I may have left out."

Nowhere else does the American mélange of pop culture, mass meshuggaas, technology, commerce and cartoon-brained nuttiness flourish quite as grandiloquently as it does in Electroland. In the spirit of the season, Alvin and the Chipmunks can be



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I will spare you the electrolyzed version of Clement Clarke Moore's classic, but whatever the yule ditties on the World Wide Web, as the Internet becomes as much of a daily thing in the lives of persons under thirty years of age as the television set was in their parents', Electroland grows into an ever more important Christmas sales medium.

Music, books, clothes, tickets, all manner of holiday presents are pitched on the Internet. It has not quite replaced a trip to the toy department, though that is more a matter of time than intent on the part of the men and women who are blazing new, online paths to your pocketbook. Yet this medium is also being put to use in ways more in keeping with the meaning of the season.

At the University of Wisconsin, David Gustafson heads up an endeavor called Comprehensive Health Enhancement and Support System (CHESS), which "places computer systems in homes of people facing significant life crises." Through CHESS, patients help each other and themselves in novel and promising ways. Currently, CHESS is offering its services to breast cancer and AIDS patients, rape victims and the adult children of alcoholics. People are referred to the program through the University of Wisconsin hospital, Rush Presbyterian St. Luke's in Chicago, the London Regional Cancer Center in Ontario and HealthPartners HMO in Minneapolis.

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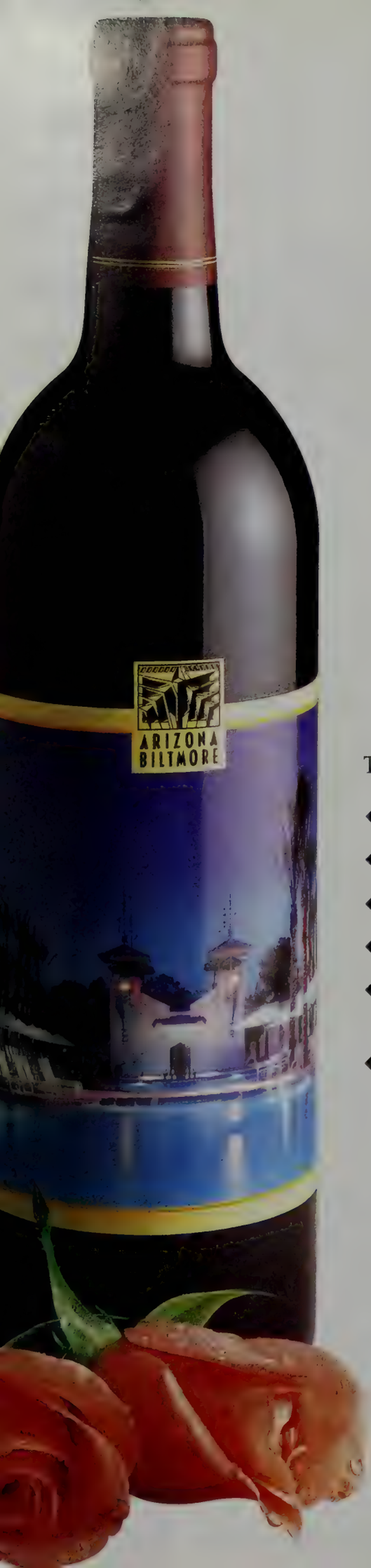
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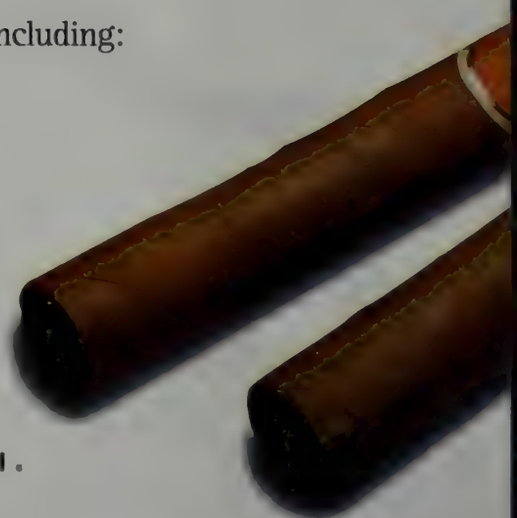
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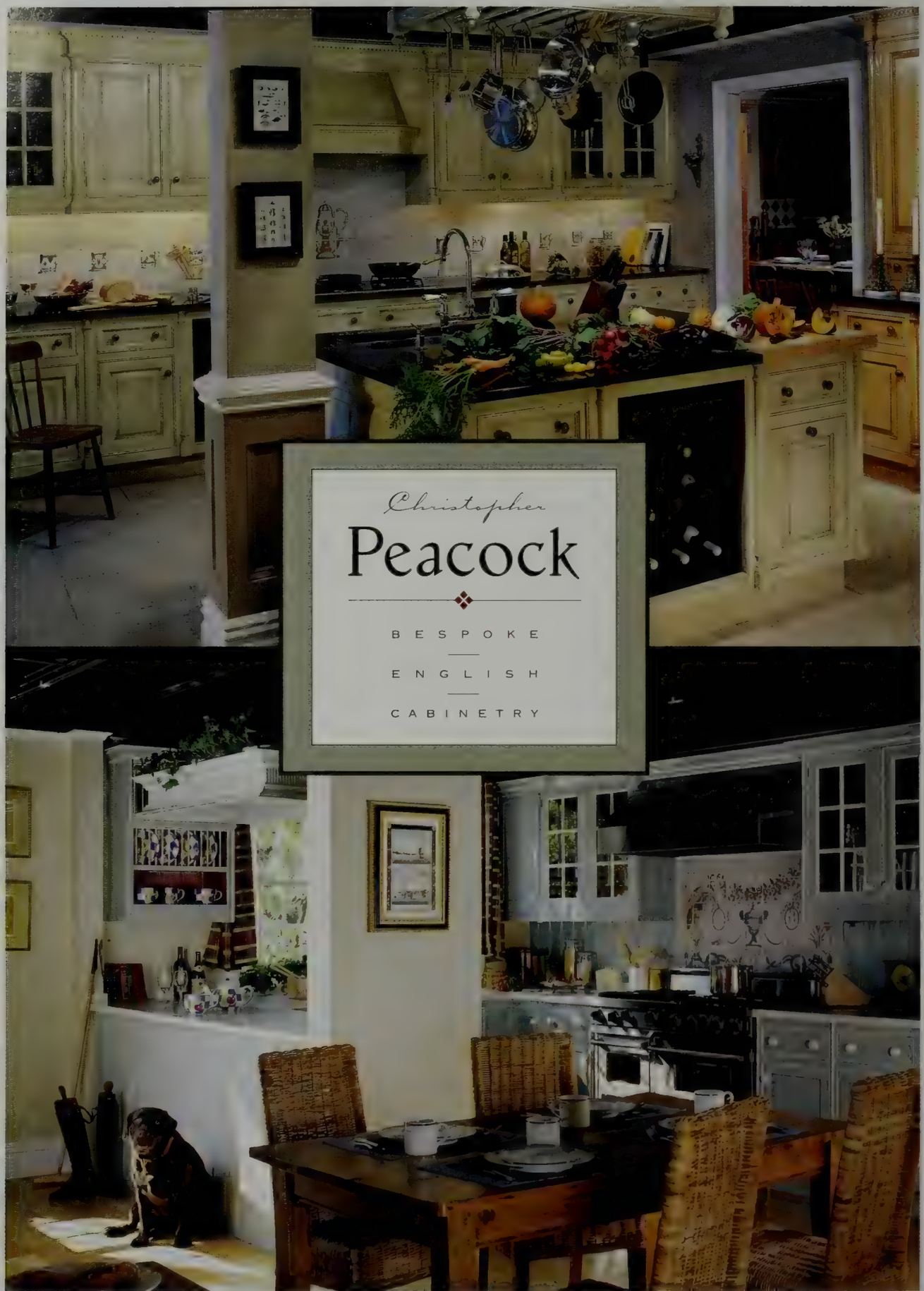
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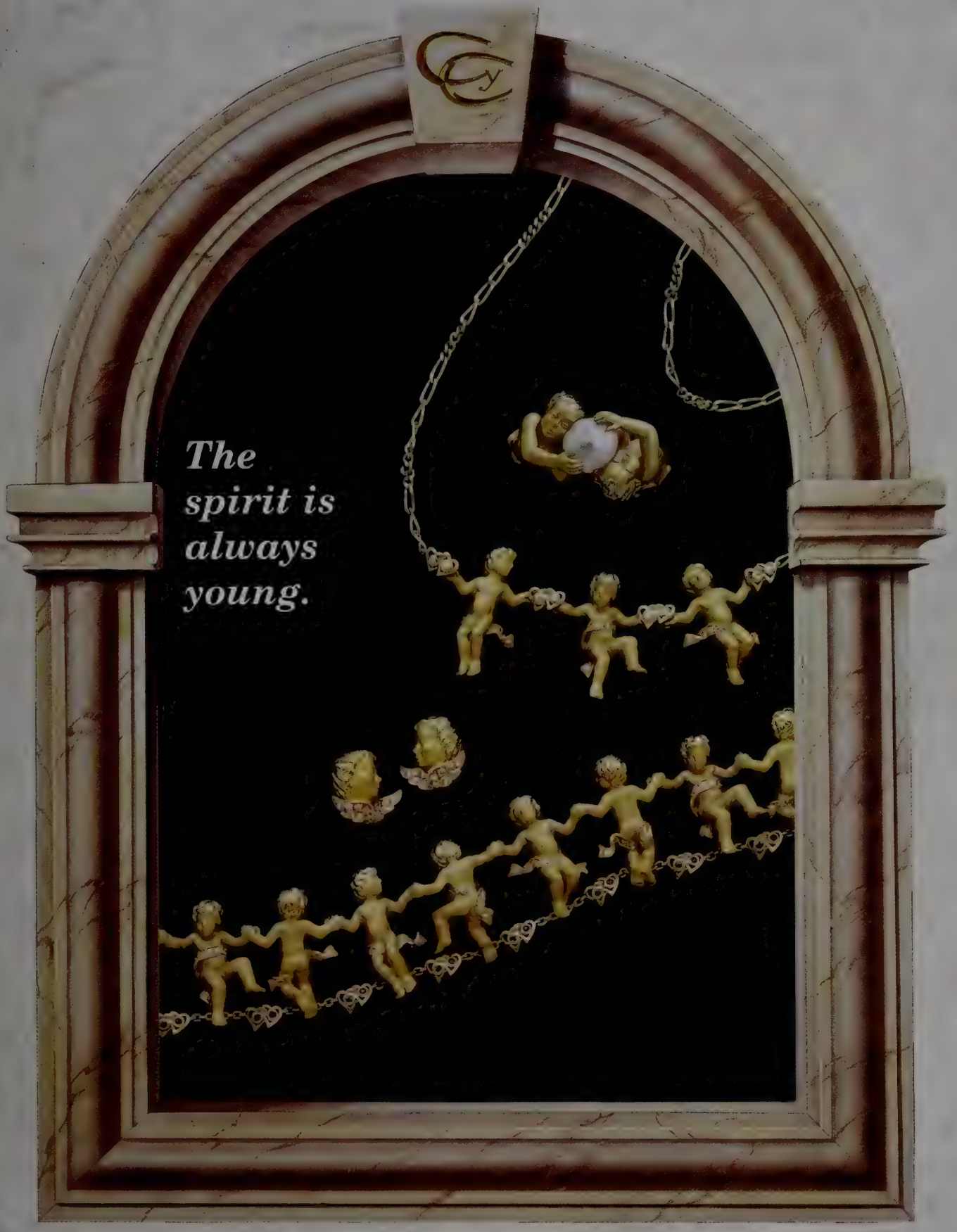
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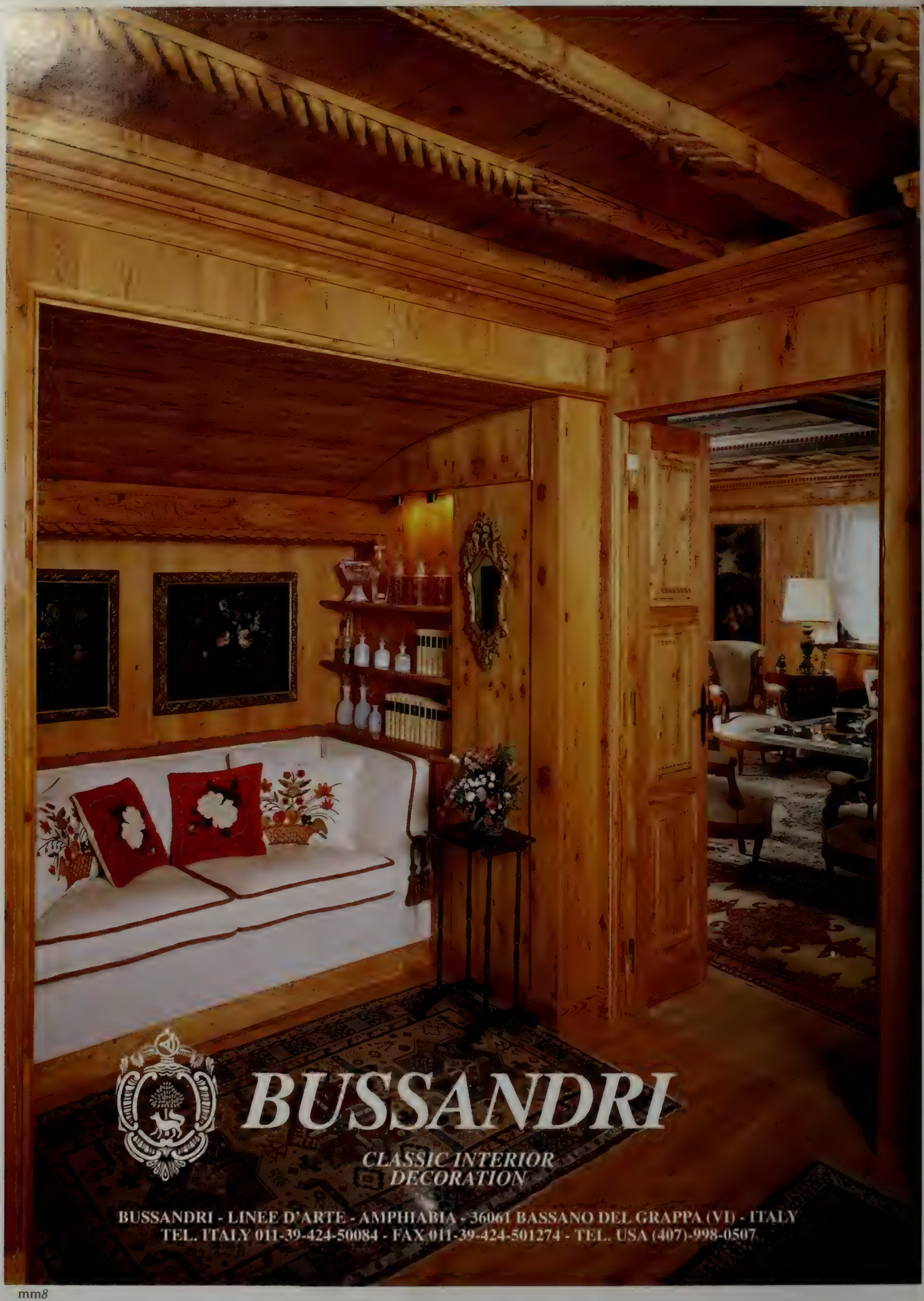
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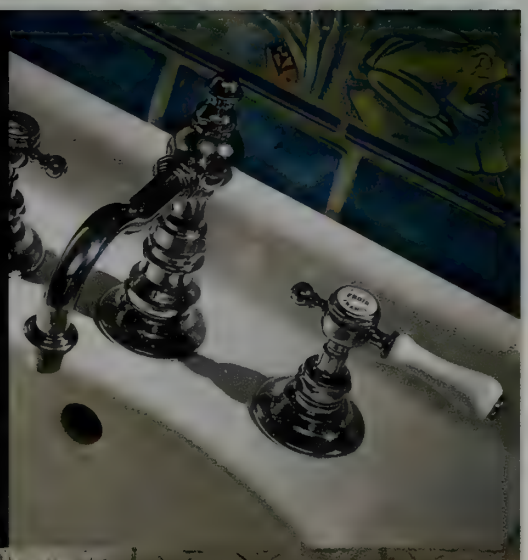
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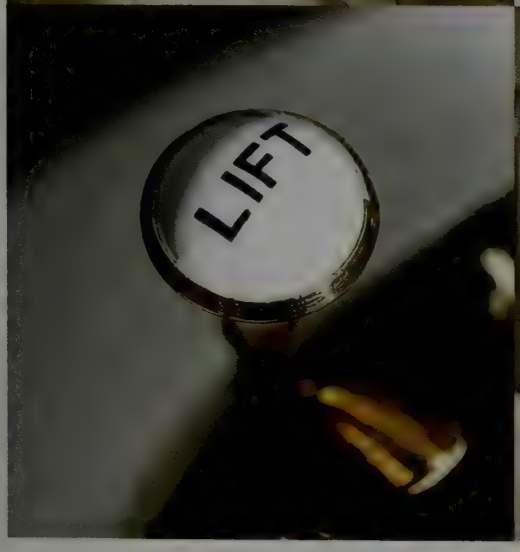
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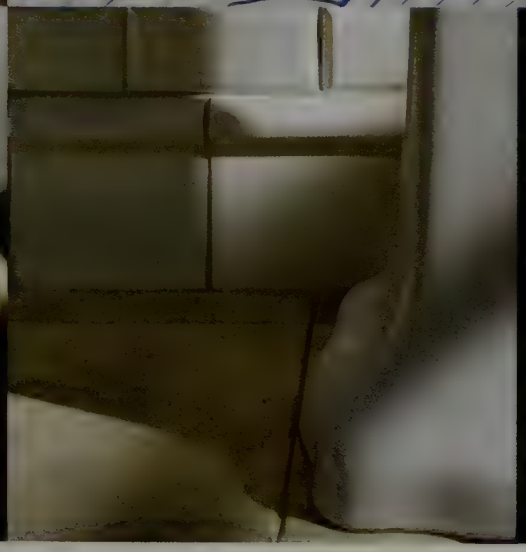
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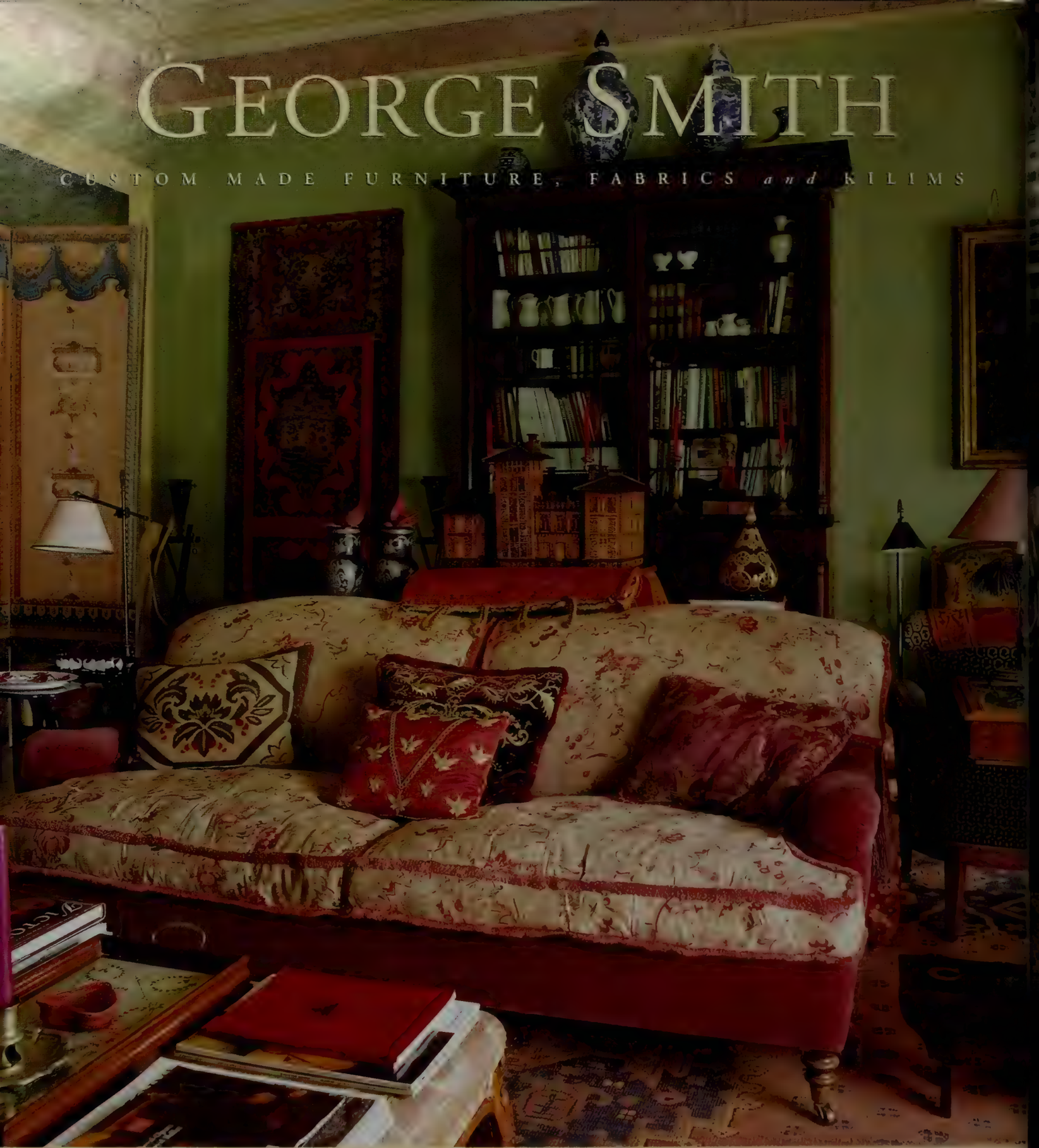
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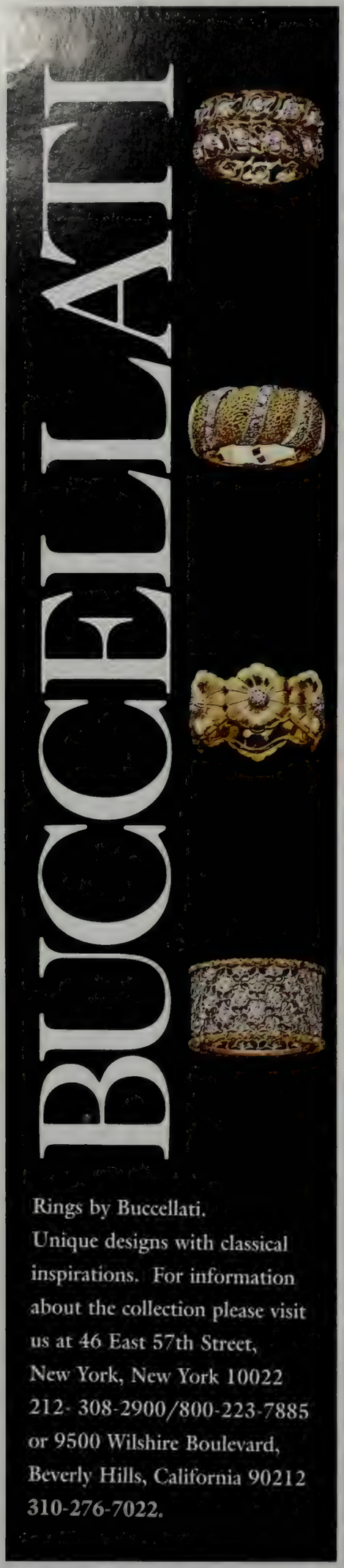
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THE TECHNOLOGY OF GIVING

continued from page 90

the diagnosis, the computer is loaded with a variety of material suited to that patient's problems. There will be, for example, a directory of services, information about how to obtain them and a list of frequently asked questions, increasingly known in Electroland as FAQs. Beyond that, CHESS has compiled a number of stories of persons suffering from the same condition. They are constructed so that the reader may also call up substories dealing with the patients' relatives and friends. Someone suffering through a crisis can learn how others faced similar situations.

There will be screens set up to help a breast cancer patient think her way through choice of treatment. She can access as much or as little information on her condition as she wants without having to traipse through libraries and wander through frustrating referral services. She can, as she pleases, learn about the success rate and side effects of each treatment. She can contact her doctors through the computer to pose questions or relate small changes in her condition. The doctors reply online, resulting, Gustafson says, in fewer office visits and an overall saving on the cost of care—no small matter when we are working so hard to keep quality up and expenses down.

The computer also allows patients with the same problems to communicate with each other. Without using their real names, they can ask questions or simply post comments about their fears on an electronic bulletin board used by only a limited number of others with the same disease. Patients typically use their computers between one and three times a day, with almost half of the breast cancer patients writing to their bulletin board group in the dark of the night, between 10:00 P.M. and 6:00 A.M.

Groups often divide into subgroups, Gustafson reports. African American women living on the South Side of Chicago formed an online prayer group. "We've found that the stereotypes are untrue," he says. "Indigent black women use the computer a lot. It's not true that women won't use computers, that minorities won't, that poorer people won't, or older people, or rural people." Some people, of course, already have computers, but for those who don't, CHESS provides instruction. Apparently, those most isolated by geography or economics often seize on the computer as a link to others, and to technical support and access to medical information they otherwise would never have. What they don't know about computers they may teach themselves, if that's what it takes to find the life-giving human bond.

CHESS is still in the experimental stage and available to very few. But in Electroland, there are many persons ready to extend a helping hand. Dr. Tom Ferguson, who has been in electromedicine since its beginnings in the early 1990s, says there are literally hundreds of self-help groups accessible at the touch of a keyboard. How to use that keyboard to get in contact with the group you need is made easier by his new book, *Health Online* (Addison-Wesley, $17). If it is not in the shops when you read this, it will be soon.

Another project out there where the electrons swarm is the Starbright Pediatric Network. This is the undertaking of Intel, Sprint and other companies in cooperation with Steven Spielberg to develop a fantastical play world for severely ill hospitalized children. Starbright enables a child in bed to invent an image and a name for him- or herself. By living electronically inside this made-up person, the child can venture forth hundreds or thousands of miles to make the acquaintance of other children. Together the youngsters can go adventuring in all sorts of make-believe locales that appear on their monitors. Starbright is up and running in a somewhat rudimentary form, but only a few children will be lucky enough to have it for this holiday season.

Up and running and being used a

continued on page 94

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THE TECHNOLOGY OF GIVING

continued from page 92

hundred thousand or more times by young people (aged sixteen to thirty-five) every week is Go Ask Alice. Alice is an online adjunct of Columbia University Health Service. The bulletin board is a place where teens and young adults tormented by physical and spiritual problems can go anonymously for reliable information, advice and referrals. The questions reflect every dilemma of human heart and body, and Alice's answers, which are sympathetic, careful and lighthearted, make hypnotic reading.

Off-line, Alice is a social worker and health educator named Deborah Levine. "I'm with the students just about every night, except when they're in the bars," she says. "I go into the dorms and fraternities, and I ask them a lot of questions." Levine describes herself as low tech, operating with a simple computer in a room filled with magazines and books. High tech or low, messages to her like this one pose questions antedating CPUs and gigabytes:

Alice, I am from a small town in Nevada. I came on the suggestion of one of the elders in the church, partly as a means of becoming a stronger voice of the church and partly to become more familiar with my own faith. Over the past couple of months, I have begun to question many things the church says and does, and many of the things I believe. I find myself doing things that I never would have dreamt of doing only 6 months ago. I'm not sure that this process is reversible or where it is headed. I am really confused and not sure what I want. I am afraid that relations with my family will become difficult if they find out how much I have been questioning my faith. I am really confused and don't know what I want. Are there any organizations on campus that I can talk to about this? Do you have any advice? Signed, Falling from faith.

Not technology but the wise heart alone can answer the pilgrims making their ways via the frantically sparking electronic machines toward the season's eastern star. □

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ARCHITECTURE AND INTERIOR DESIGN BY CAMPION A. PLATT
TEXT BY SUZANNE STEPHENS PHOTOGRAPHY BY DURSTON SAYLOR

I wasn't looking for a building that duplicated the architecture of nineteenth-century France or England," says an international banker who prefers to live in a modern steel-and-glass tower in the heart of midtown Manhattan. "The high rise is really typical of New York City." The building she chose for her pied-à-terre was designed by Skidmore, Owings & Merrill in 1976 and is a mixed-use structure of offices, apartments and shops. What isn't located in the tower is most likely nearby. "The location is convenient to everything," she says.

The apartment's ceilings are just nine feet high,



"I tried to incorporate the modern aesthetic of the building and the view of Manhattan," says architect Campion A. Platt of his design for a client's pied-à-terre. OPPOSITE: *Nude with Waves*, 1927, by Frantisek Drtikol and objects by Mark Brazier-Jones are offset by the entrance hall's cork-stone wallcovering. THIS PAGE: "I see the living room as a sky lounge—light and ethereal," says Platt. The four-panel screen "emulates the surrounding buildings," he says.



"Except for some Warren McArthur pieces from the 1930s, all the furniture was designed by me," says Platt (inset). The translucent kitchen wall, next to the dining area, also provides lighting for the entrance hall. A bed of rocks delineates the threshold of the living room. "I introduced organic elements as a reminder of the outside," says the architect. Lalique bowls. Fabrics for draperies, daybed and club chair from Schumacher. Sofa fabric from Clarence House.





"My client is an international businesswoman who works at home late and wanted a comfortable setting," says Platt. For the study, he created a cabinet wall, "which seems to float between the two rooms," with a secret door, at left, that leads into the master bedroom. Tiffany's clock. Warren McArthur chairs are covered with fabric from J. Robert Scott.



but it does have floor-to-ceiling windows with panoramic views of the Manhattan skyline. "Prewar buildings may have lovely apartments, but the view is often cut up," the banker says. Nevertheless, she did want an interior that would offer both privacy and a sense of space within its 2,800 square feet.

The work of architect Campion A. Platt, who designed the MercBar in SoHo, convinced her that he was the right choice. "Platt's work shows an awareness and appreciation of the past," she says, "yet he gives the old a new life. I told him to design something modern and ethereal. I wanted to feel at one with the sky, as if I were floating above the city."

Since the apartment came with minimal architectural detailing but maximum views and natural light, Platt was working with a clean slate. The lowish ceiling, the strong horizontal lines of the apartment and the open plan almost demanded flat planes and rectilinear lines to heighten the modernist quality of the space.

By using lustrous, reflective and translucent surfaces, pale colors and soft lighting, Platt was able to enhance the feeling of space and endow the apartment with a serene elegance. In doing so he replaced floors and walls and designed cabinetry, furniture and light fixtures. The ivory, cream and parchment tones allow the eye to take in the arresting view of the city, while his choice of light, exotic woods and unusual finishes emphasizes the sumptuously modern effect. Bleached white-maple floors in the entrance gallery, for example, have leaf-patterned marquetry. "I wanted the floor to remind you of walking through a forest," Platt says.

The building's structural columns, however, were a blight. Fattened to accommodate elements from the tower's ventilation and mechanical systems, they were originally clad in drywall. Naturally, Platt wanted them to disappear. Yet he felt that covering the columns in mirror was "too strange optically," he says. "It's hard to control the reflections. Besides, mirrored columns look very seventies."

Platt solved the problem by wrapping a column in the living room in a mosaic of clear, frosted, bubbled and colored glass. Held in an aluminum grid, it now functions as an unusual conservatory for plants. He sheathed another column in the living room in white Georgia marble and placed a freestanding screen containing light fixtures in front of it. "The screen is an ambient light source that covers up the column and softens the corner," he says. Other columns were also clad in white marble because it "glistens like the surrounding buildings."

Even the kitchen is designed to be a luminous glass object. It was shifted from the window to allow space for a dining area and then sheathed in milky translucent panels. By finishing the glass with a

...e-chip process (in which glue is laid on the glass ...nd then ripped off), Platt was able to give the walls a leaflike pattern that echoes the marquetry in the entrance's floors.

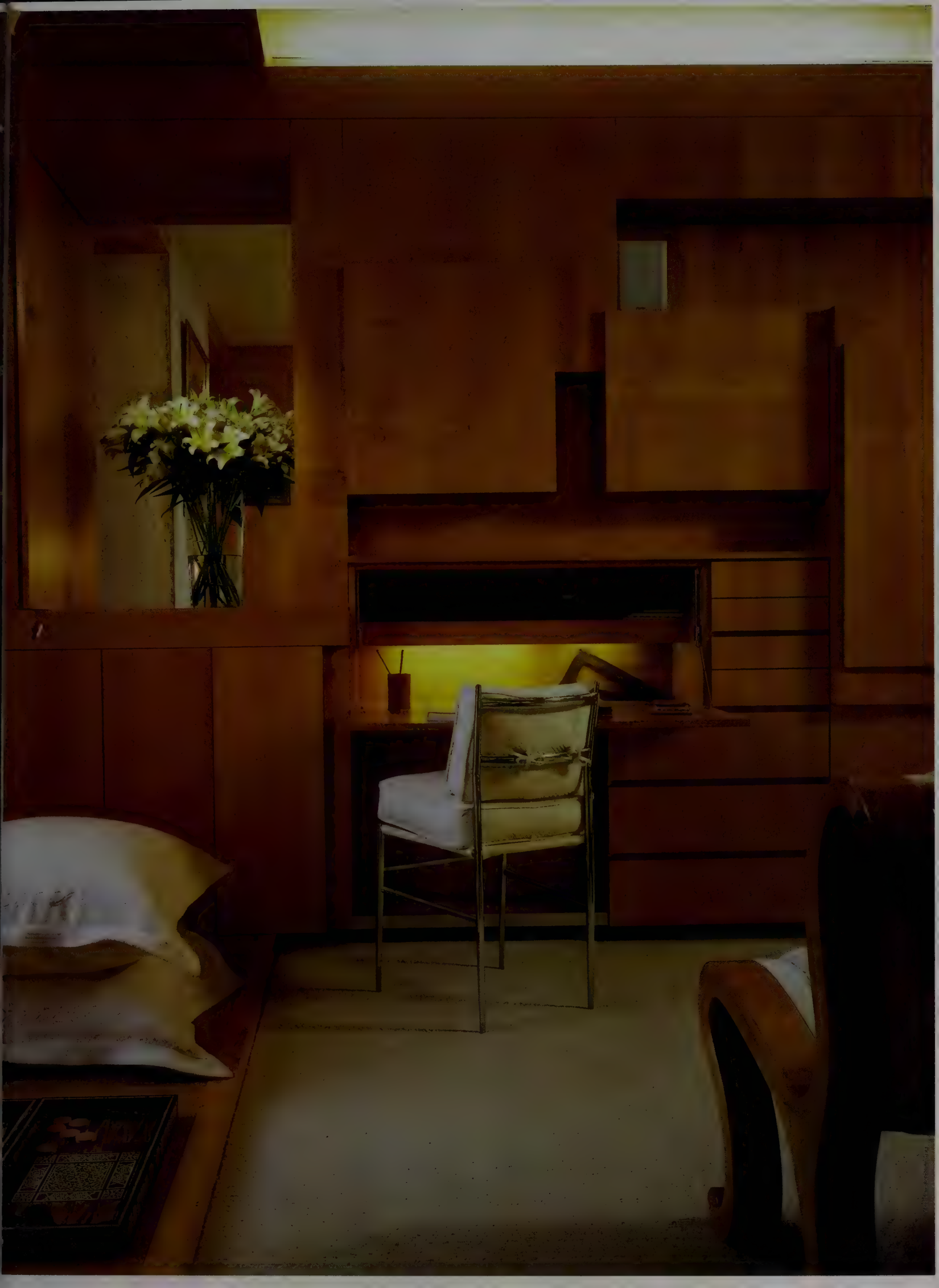
The attention to other walls in the apartment is similarly inventive. A finely articulated wall of stained rift-cut maple bookshelves defines one end of the study and the living room, while its reverse side functions in a similar manner in the bedroom. This approach to the design of storage units, walls, cabinets and vitrines is reminiscent of the work of Carlo Scarpa, the influential architect of Italy's postwar years. "Scarpa could join different design elements in a totally personal way," says Platt. The chairs, sofas and tables that Platt designed also show Scarpa's influence. "The low table in the living room is definitely an ode to Scarpa," says Platt. "And the desk in the study is a functional piece of office equipment, yet it's meant to look like sculpture once everything is put away."

While designing furniture for the living and dining areas, Platt found a number of pieces by Warren McArthur, an industrial designer who pioneered the use of aluminum in the United States in the twenties, thirties and forties. Platt felt that the lines of McArthur's chair frames and the soft contours of the upholstery would complement the romantic and modernist motifs of the interior.

The architecture announces that the building is very modern and very New York, and Platt has been able to soften and enrich the interiors with a palette of materials, colors and furniture that reflects the city. New York, after all, is as much about romance as it is about modernism. □



ABOVE: "The curving motif of the headboard was repeated in the bentwood settee at the foot of the bed," says Platt. A Vladimir Kagan chair, with the original silk fabric, is on the cork dais by the window. Lalique vase. Wallcovering, carpet and fabric for draperies, Gio Ponti chair (at right), headboard and settee from Schumacher. OPPOSITE: A small writing desk built into the bedroom side of the cabinet holds Mont Blanc desktop items from the 1930s and Hermès desk accessories.





OUT WEST WITH GERRY SPENCE

THE COLORFUL ATTORNEY'S RUSTIC HOUSE IN WYOMING

TEXT BY ELIZABETH CLAIR FLOOD PHOTOGRAPHY BY ROGER WADE

Fifteen minutes before attorney Gerry Spence's live broadcast from his Wyoming living room, he traipses into the kitchen wearing running shoes and sweats and helps himself to homemade peach pie. Oblivious to the three New Jersey cameramen scurrying about his living room, he and a confidante lean against the kitchen sink and discuss past and present trials like two old friends swapping fishing stories.

A cameraman interrupts: "Gerry, has your wife powdered your face yet? And have the telephones been turned off?" Still another technician wrestles with the fire in the fireplace.

Tonight on CNBC, renowned Wyoming lawyer Gerry Spence, dressed in his trademark fringe, will interview Stephen Jones, the attorney for Oklahoma City bombing suspect Timothy McVeigh. A week before, he fielded questions on the O. J. Simpson trial. Because he can, Spence prefers holding court in his living



In Wyoming, trial attorney Gerry Spence, author of *How to Argue and Win Every Time*, and his wife, Imaging, live in a fanciful residence of her design. "She told me she wanted to build me a house to live in, and I said, 'Build me a nice little three-bedroom house,' " he recalls. "And she did—I mean, there *are* only three bedrooms." RIGHT: The couple at the house. OPPOSITE AND BELOW: Slate, stone and deadfall logs were used in the design. Beside the tower is Spence's gabled office, where he works "seven days a week, twelve hours a day."







"I think of the house as early national park with a European touch," notes Imaging Spence. OPPOSITE: Highlighting the living room are a stone fireplace of her design and an antler chandelier she created with craftsman John Bickner. A library/music area is on the mezzanine. Beside the English stained-glass door is a Navajo pictorial rug, "my twenty-fifth wedding anniversary present from Gerry," says Imaging. "No diamond necklaces in this house."

ABOVE: The dining room looks out to a pond where a moose takes a daily swim. A 19th-century Santa Clara pot—once used as a foot warmer—rests on the 19th-century Italian table. Rug is Navajo. Quadrille chair fabric.

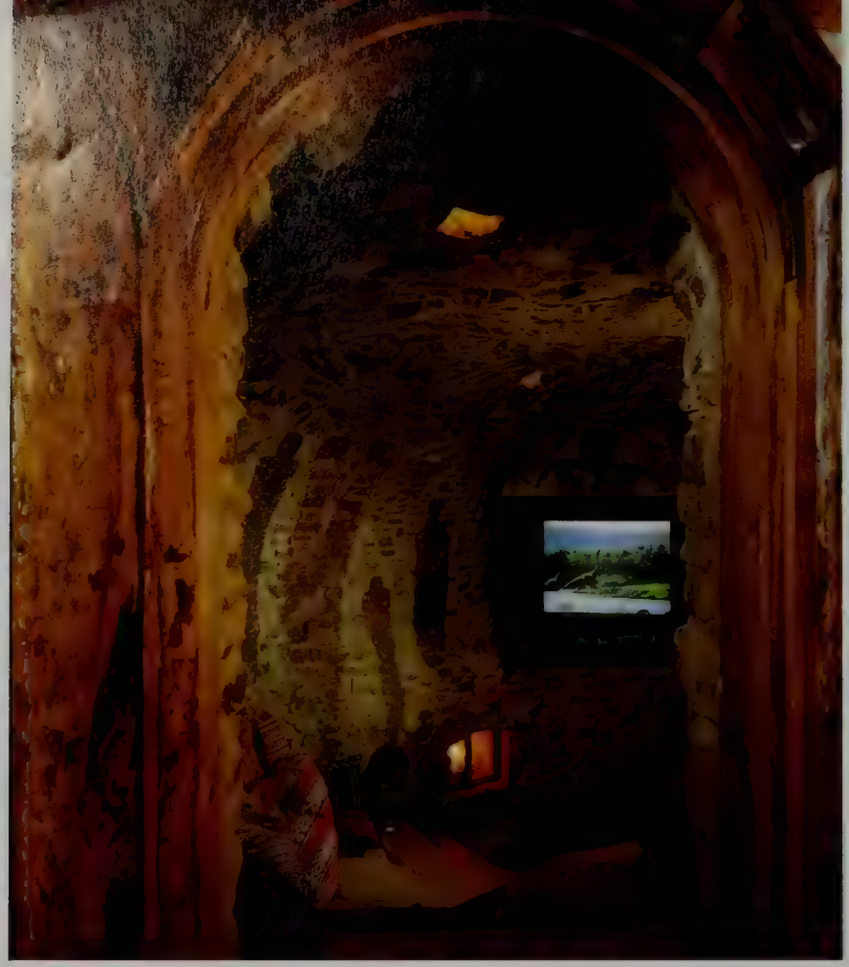
room to traveling to an eastern television studio.

With a few minutes to show time, Spence tosses a log on the stubborn fire, dons his suede coat and settles into a wing chair to study his notes. His wife, Imaging, powders his nose and forehead, then brushes and sprays his silver hair. Then this wily, six-foot-two Wyoming native, who has raged in courtrooms across America, takes center stage.

"Gerry is like a roomful of sparklers—he reminds me of fireworks going off," Imaging Spence observes. "When he walks into a room, it's like sparks are bouncing off the walls. He takes over whether he's in court or in the living room."

This evening Spence is composed and thoughtful, his fiery arrogance at bay. On the air, however, his blue eyes flash, capturing the attention of a nationwide audience. "I have an agenda and things I want to say," he declares, referring to his half-hour talk show, *Gerry Spence Live*. "You can't say them if nobody is listening to you." Before a commercial break he flashes a smile and remarks, "Don't mess with the clicker."

Spence, who says he was a curious child and an unruly adolescent, has never been afraid to speak his mind. At the age of seventeen he worked on a Texas oil tanker, the SS *Roanoke*.



When he refused to pay the National Maritime Union fifty dollars, he was thrown down the ship's garbage chute into New York Harbor. Coughing and sputtering, he emerged from a sea of refuse to see the Statue of Liberty and decided to become a Republican and a lawyer. He returned home, herded sheep and put up hay on local ranches, then attended the University of Wyoming, where he eventually graduated from law school at the top of his class.

Spence, who defended Randy Weaver and Imelda Marcos, has never lost a criminal trial. He is also the founder of the Trial Lawyers College, a school held at his ranch in Dubois, Wyoming, about an hour away. There, Spence teaches young lawyers to fight against corporate powers for individual freedom, his own personal crusade. "The college is nonprofit and for trial lawyers who have proved themselves to be concerned with the rights of ordinary folks," says Spence, who discusses the subject at length in his book *From Freedom to Slavery*. "I teach these lawyers how to win against big corporations."

Spence is also the author of five other books, including *How to Argue and Win Every Time*, a *New York Times* best-seller that outlines his successful strategies for life and the courtroom. He begins the book with the tone of an ancient philosopher: "The art of arguing is the art of living. We argue because we must, because life demands it, because at last, life itself is but an argument."

There is one arena, however, that he refuses to enter, and that is the field of design—Imaging Spence's domain. "I would rather rassle with a grizzly sow than argue with Imaging on architecture and design," he says.

Nearly six years ago, when Gerry Spence was in the throes of the Imelda Marcos trial, his wife called him in New York to say that she had sold their first Jackson Hole residence. "But, Imaging," he protested, "we built that house to die in." In a quiet but firm voice she responded, "Well, I'm going to build you a house to *live* in."

True to her word, Imaging Spence created a monumental retreat. With colossal stones and deadfall timber —some trunks measure thirty-six inches in diameter—she built a residence suitable for King Arthur or Buffalo Bill. Gerry Spence gladly stepped back and watched.

"Imaging chose the spot where she wanted to build her tepee, and she built it out of native materials," he says. "This house is about how a woman can create her own special place. She doesn't have to be an archi-



tect. Imaging creates from her soul."

Out of respect for what he sees as her mystical talent, Spence chose the name Imaging for his wife, who was born LaNelle Hampton Peterson. "I dreamt one night a poem, and the poem was a very silly poem about an untoothed crow who was 'imaging' around. And I didn't know what it meant, or what the word *imaging* meant, but we were still unmarried, and I wanted to name her Imaging Crow," he explains. Spence was attracted to the black bird's image, he says, because in Native American mythology the crow possesses tremendous power.

With help from Jackson-based contractor Michael Beauchemin, Imaging set her hideout, called Singing Trees by her husband, in a grove of aspens facing the Grand Tetons.

As Spence likes to report, the fairy-tale design of the house evolved from his wife's imagination, not from an architect's drawings or a popular log-home kit. Inspired by the grandeur of Yosemite's Ahwahnee, Yellowstone's Old Faithful Inn and an array of Scottish castles, Imaging wanted to create an enduring structure, one that would offer comfort and solitude in both great and intimate spaces.

"The place has to do with discovery," she says. Born in Mississippi and raised in Washington, D.C., where her father was head curator of the department of history at the Smithsonian, she spent her childhood wandering through the capital's art galleries and museums. "The galleries were heaven for me," she says. "I cut the ribbon for the Hall of Naval History, and I cut the ribbon for the First Ladies' Hall, and I cut the ribbon for the Hall of Underwater Archaeology. I visited all the curators and the stacks, and I marched around in Bess Truman's shoes. I didn't do what ordinary kids did."

As an adult, Imaging Spence has had a recurring dream in which she's exploring a large house composed of undiscovered rooms, stairways and entire floors waiting for her to decorate them. Turning her dream into reality, she built herself a tower. A metal staircase twists up the turret to a small reading room. In the living room, a heavy medieval door leads down to another secret room—a cave. Inside this primitive space, her family often congregates on stone benches cushioned with Moroccan rugs and textile-covered pillows to watch football as well as her husband's appearances on *Larry King Live*, *Rivera Live*, *The Today Show* or his own show.

"The house is very personal; I built it to suit us," says Imaging Spence, who also made sure it would accommodate work areas for each of them. She needed a place, she says, where she could find peace and allow for the comings and goings of her irrepressible husband.



OPPOSITE: Inspired by Scottish castles and her dislike for "television noise," Imaging Spence envisioned a media room set in a cave, complete with pictographs by Jackson muralist Greta Gretzinger and amphitheater-style seating. "It's a favorite place," says Gerry Spence. "We all have a genetic need to return to the cave—it's where we find shelter, comfort and protection." ABOVE: The couple often eat meals beside a fire in the morning room. Polish ceramics and other objects fill the 1860s Irish dresser. Arte de Mexico sconce. Clarence House drapery fabric.



ABOVE: An English mantel contributes to the mix of antiques in the bedroom, whose ceiling was inspired by medieval English architecture. Over the fireplace is a painting by Mario Cano. An 18th-century Chinese trunk is at left. The light fixtures are from Arte de Mexico. Clarence House sofa fabric. Imaging Spence, who worked with Jackson contractor Michael Beauchemin on the house, says, "I designed it on a cocktail napkin and then made models out of boxes and Lincoln Logs." OPPOSITE: The terrace off her third-floor studio has views of the Tetons. "It's like a city roof without sirens," she says.

Few could handle this task. Spence himself has fretted about his wild nature. At forty, he jokingly told his father that he thought he should have done a better job raising him: "You should have kicked it out of me when I was a kid." Gerry's father listened, then responded, "Well, Gerry, it's easy to kick it out of a pup. But once you've kicked it out of him, you can never put it back again."

To create a comfortable environment for two high-powered individuals, Imaging set aside spaces for each of them. The great hall, which encompasses the kitchen and the living room, is the center of activity. Most days at the Spence household, Gerry is on the northwest side of the house, writing at his English library table on the third floor. There, he also works on cases. Besides being a writer and a lawyer, he is a poet, a painter, a photographer and an avid ornithologist. When inspired, he marches downstairs to his darkroom or pumps iron in the exercise room.

These days Spence has been buried in his home office, a book-lined sanctuary lit by a Molesworth-style chandelier, writing his autobiography. He grew up in Sheridan, where he was taught values like hard work, independence and the importance of prayer. His mother hoped he'd become a preacher, but Gerry had other plans. He was determined to lead an ambitious life and knew he didn't want to be a "nice eight-to-fiver."

"I'm writing the autobiography to share with people the prospect that a simple Wyoming boy from simple Wyoming roots can accomplish whatever he wishes and that they can do it too," he says.

On the southeast side of the house, three floors up, Imaging works on a

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ARCHITECTURE: MARK MACK

CONTEMPORARY VOLUMES ETCHED INTO THE NEVADA LANDSCAPE



INTERIOR DESIGN BY TERRY HUNZIKER
TEXT BY MICHAEL WEBB
PHOTOGRAPHY BY ALAN WEINTRAUB

"Carving out an autonomous place," says Mark Mack, was his intent for the stucco, steel and concrete-block house he designed for Peter and Turkey Stremmel on the outskirts of Reno, Nevada. The rear of the cubistic building pierces the landscape; the other side opens to a city and mountain view. "We had to be almost surgical about it—to very carefully cut into the fragile desert floor—given the long time it takes for things to grow back."



BELOW: The house's separate functions are expressed through color. Within the red cube is the main living area; the yellow block at right holds guest quarters. A painted steel trellis unifies the elements and shelters some of the outdoor circulation space. RIGHT: At the end of the driveway, a second trellis, which extends from above the garage, marks the entrance through the guest wing.

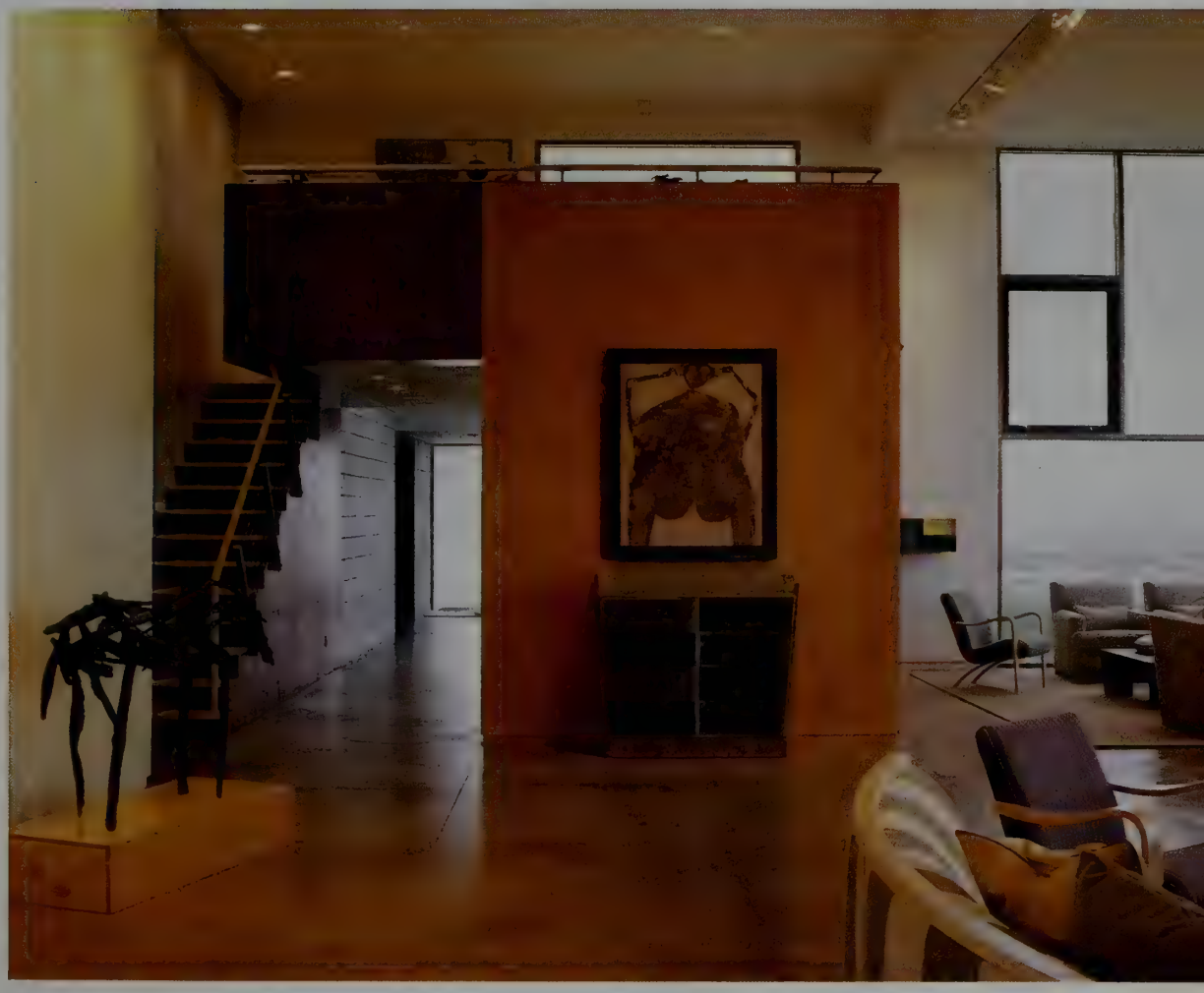




"We wanted a house that would capture the spirit of the art we work with every day," says Peter Stremmel, who runs a pacesetting gallery in Reno, Nevada, with his wife, Turkey. Their previous residence was intimate but constricting; a nine-acre, over five-thousand-foot-high view site inspired a vision of light-filled rooms that would accommodate large contemporary artworks while opening out to the sagebrush and rugged skyline.

As an aficionado of modern architecture, Peter Stremmel thought of interviewing a half dozen architects whose work he had followed. His search for one to design his house was cut short when he decided to trust his instincts and commission Mark Mack. Stremmel admired the joyful yet rigorous houses that the Austrian-born, Santa Monica–based architect had designed, mostly in California, over the past two decades. Like his fellow countrymen Rudolph Schindler and Richard Neutra, who journeyed from Vienna to Los Angeles over seventy years ago, Mack has achieved in his architecture a fusion of European discipline and the informal, open-air style of his adopted state.

A seeming simplicity and consistency masks the complexity and individuality of Mack's houses, each of which is tailored to its owners, site and context. The Stremmels' remote property offered no neighboring buildings or local vernacular to respect, and



"Because of the sheer volume of interior space, even a color far more muted than any on the exterior becomes intense," Mack observes. ABOVE: A terra-cotta wall in the living room serves as structural support for the library loft, which lies over the entrance hall. Beneath Jean Dubuffet's 1950 *La Coiffeuse* is a chest by interior designer Terry Hunziker, whose other furniture designs include the striped sofa and the upholstered seating. The cast-bronze horse is Deborah Butterfield's 1993 *Pilot*; an untitled 1993 Donald Judd hangs beside the window. In the foreground are Jack Lenor Larsen fabrics on the Thonet armchair and the pillows.





"It's important for the architecture to step back a little," notes Mack. "I don't believe in a totally designed building: I build in what needs to be built in and leave it at that point." ABOVE: A concrete-block fireplace wall, in front of which stands Robert Brady's 1995 *Peavine*, divides the living and dining rooms. Hunziker designed the chaise and ottomans and the low table. Deborah Butterfield's *Green Stick*, 1994, is near the window.

the hillside was bare and exposed to climatic extremes. "It was too arid to support shade trees, so I decided that the house would have to create its own environment," says the architect, who took his cues for composition and siting from the desert landscape.

Once, driving cross-country at night, Mack had seen points of light in the darkness. He found semitrailers parked beneath fluorescent-lit metal canopies, which would later shelter them from the fierce sun. His first scheme for the Stremmel house showed a similar scenario of cubes clustered within an open shed, but he discovered that an all-embracing canopy would be prohibitively costly and vulnerable to high winds. A vestige of the idea survives, however, in the final design: A purple steel trellis stands tall above the entrance, inclining gently to the

"We all had in mind a minimal furniture statement," says Hunziker. "The owners wanted an uncluttered interior that respected the architecture without being completely deferential." Two large-scale artworks, Richard Larson's 1993 oil-on-canvas *Seed* and Jun Kaneko's 1995 ceramic *Dango*, dominate the dining room. Hunziker designed the mahogany-and-oak tables ("carrying visual as well as literal weight") and the candlesticks. Chairs by Vicente Wolf.



"The house would have to create its own environment."



"There's no suburban landscaping fuzzying the edges," Mack says. "The change from the natural to the man-made is abrupt." ABOVE: A concrete-block wall along the swimming pool is a protective feature at the rear. BELOW: A reflecting pool continues from the front of the house, terminating at the entrance path.

metal shed roof over the dining room and switching back and down for a more intimate effect at the rear. Mack has often used trellises as a unifying device and to mediate between house and garden, but never before on this scale.

The house faces east across the valley with a panoramic view of the lights of downtown Reno, the hills and the snowcapped peaks. "I wanted there to be a clear division between the artificial and natural," says Mack, who cut and filled a slope to create a rectangular plinth that is sharply defined by walls and a reflecting pool. The terraces inside these barriers are treated as outdoor rooms; beyond, quail scurry through the brush and scattered rocks. The colors—each section is separately expressed, with yellow stucco cubes containing the bedrooms, red cubes the public spaces, and the services and garage enclosed by concrete blocks, some of which are flecked in a lilac tone—find echoes in the wildflowers. Still, the house dominates its site from above and below like a polychrome sculpture.

Mack muted his palette inside to provide a foil for the art and with the knowledge that interior designer Terry Hunziker would furnish the house in his signature neutrals. Brown-stained concrete floors, light- and dark-ash doors and cabinets, and exposed metal and concrete block are set off by pale yellow stucco and a splash of terracotta. "I was intrigued by the idea of not knowing exactly what the colors would be," says Hunziker. "Not having control was fun and encouraged spontaneity."

"We had few physical requirements but expressed *philosophical* desires to Mark," Stremmel says. "He resolved everything and sketched a solution to every problem. We asked for five thousand square feet and it came out at seven thousand, but that happens when you get caught up in the process." The family's basic needs were straightforward: a spacious living/dining area with high walls and expansive windows; three bedrooms; a large kitchen; and a family room that would flow into a

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A "small village of various pieces and parts," says Mack, is the concept behind the colorful complex of "idiosyncratic forms" he designed for the isolated high-desert site. The distinct volumes, all set on a concrete plinth, are, from left at the front elevation, the sleeping porch, master bedroom, main living area, guest wing and garage.





ON A GRAND SCALE

RICH PALETTE FOR A 1920S BEAUX ARTS TOWN HOUSE

INTERIOR DESIGN BY JOHN STEFANIDIS
TEXT BY ELIZABETH LAMBERT PHOTOGRAPHY BY FRITZ VON DER SCHULENBURG

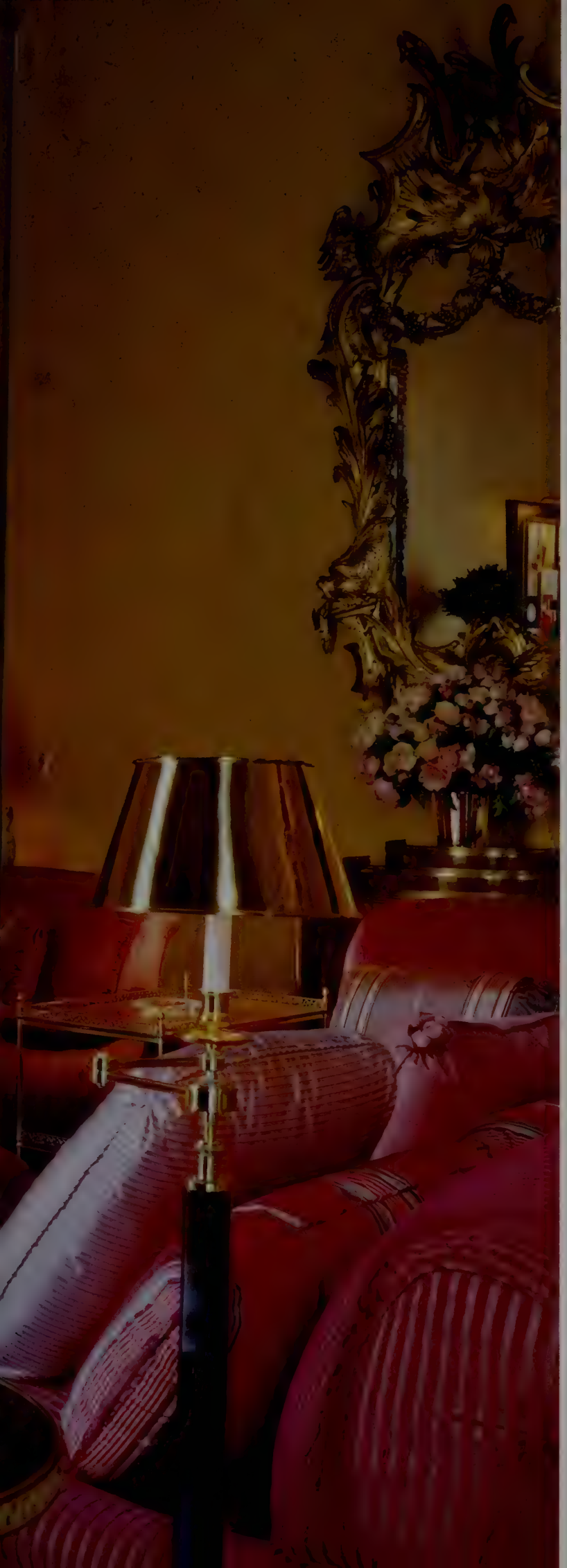
"Even the most formal rooms should be relaxing," says interior designer John Stefanidis, who reworked a Beaux Arts town house with architect Thierry Despont. ABOVE: A Picasso painting overlooks the second-floor landing. OPPOSITE: A pair of late-18th-century mahogany-and-brass-mounted Russian bookcases bracket a living room window. Centering the 18th-century French *parquet de Versailles* floor is an English rosewood-and-gilt table.



A town house in the Beaux Arts tradition is grand architecture, but grand does not have to mean pompous," says interior designer John Stefanidis. "The original living room probably had brocade-covered walls, heavy velvet draperies and very serious large pictures set in massive gold frames. Now the stenciling is a lighthearted reference to that somber brocade, the exuberant pink draperies are of a light silk taffeta, and the client's modern paintings have such quality that it emanates to the whole room."

The project began with the paintings, the Russian antiques and the French Art Déco furniture in the client's collection. The problem was that the collection was growing but his house wasn't. When he found the house, so magnificent that its original builder in the twenties went bankrupt and so large that it is said to have been used as a school at one





point in its history, he knew he would be able to give his treasures the breathing space they deserved.

The architect, Thierry Despont, entirely gutted the house and, with reference to the Russian antiques, based his designs for new doors and fireplaces on those of Russian palaces. Despont and Stefanidis planned new rooms around a central staircase, and together they installed eighteenth-century French floors of oak *parquet de Versailles*, created a room specifically to fit some remarkable Art Déco paneling and designed ceilings inspired by Robert Adam.

Work continued for approximately two years. International teams of craftsmen were brought in, and Stefanidis was in the thick of it all, speaking Italian to the plasterers, French to the joiners, both languages to the painters, and nudging along what was a very cooperative artistic process. Colors, proportions and scale were assessed on the spot. "I don't make final decisions in my office in London," he says. "Something may be on the plan, but if we get to the project and it doesn't look right, it gets changed."

There were five men at work on the stenciling in the living room, first measuring carefully so the repeats of an Italianate pattern would fit exactly, then trying samples of different sizes and colors, and finally outlining each stenciled arabesque by hand to give relief, highlights and detail. For walls painted to resemble Renaissance marble inlay, some thirty options were worked out in watercolor before the choice was made.

The designs for draperies were also tested first, which meant trips up and down a ladder, a pin here, a tack there, adjusting the fall and the balance of the fabrics. "Think of the toiles done for haute couture," says Stefanidis. "Think Balenciaga. You don't cut into specially woven fabrics until you know exactly what you're doing. Work out the refinements first, because you won't get it right afterward."

He is partial to many layers of silk taffeta, loosely lined so they billow, perhaps like the drapery of a dress in a favorite eighteenth-century portrait. Linings are often unexpected, sometimes a flash of color just for fun when the draperies are drawn or a bit of pink to model the light.

Light was part of the decision to create large rooms for entertaining at the front of the house, where sunshine pours in, and smaller rooms for qui-

A fireplace decorated with Pakistani onyx and gilt warms the living room, where a seating arrangement allows for easy entertaining. "An ottoman is a very useful piece of furniture," explains Stefanidis. "Guests can sit on it to chat. It adds to the comfort."



The library, which is situated at the rear of the house, where there is not much sunlight, was reconfigured into a restful evening retreat. Rich velvet-covered walls provide a background for a painting and a drawing, both by Picasso. At right are a late-18th-century Russian commode and a Régence *bureau plat*.





Despont fashioned elements of the library bookcases after ones created by Robert Adam for Syon House in Middlesex; Stefanidis painted them the color of pale stone and accented them with gilt. Their shelves are lined with red felt and embellished with a studded scalloped trim. A Picasso portrait is illuminated at right. The Axminster carpet is circa 1820.



"It's a quiet room, not a typical dining room but more like a library, with a large table for spreading books out," notes Stefanidis, who swathed the walls in silk. The French mahogany bookcase, with gilt-bronze mounts on fluted column supports, dates to circa 1820. The chairs are upholstered in a Clarence House fabric.

et evenings at the rear of the house. In the darker rooms, mirrors panel the shutters, rescuing light and returning it to the room. For the staircase, which has no windows, the walls are strong yellow with grains of sand added to the final glaze, a gentle texture to catch the glow from two Russian lanterns of remarkable size and quality.

The lanterns are hung not one above the other but side by side. "Series of lanterns are often hung on axis in adjoining rooms or a corridor," says Stefanidis. "Why not on a staircase? St. Petersburg is where you see this best."

Stefanidis avoids the predictable and prefers the occasional eccentricity because that makes one look



ABOVE: The second-floor powder room is one of two that symmetrically flank the central staircase. Renaissance marble inlay inspired its intricate *faux-marbre* panels. The hand-carved mirror frame was crafted in Venice.

twice and because, as he says, "being conventional can be dull, both in conversation and in design." For a set of four gilt Louis XV fauteuils, he chose an eccentric brocade based on an eighteenth-century design, but the point is not historical accuracy. "I could have used some boring flowery thing, but it's more important to make an impact."

The client's collection was at the heart of every decision. More pieces were added, as antiques finder Alexander di Carcaci sought out furniture that followed the client's taste for the substantial, and pieces with charm, such as a Regency chandelier of gilt dolphins entwined amid fountains of crystal. It seems serious business, as indeed it is, but a closer look shows endearingly playful dolphins, spouting crystals as though enjoying a game of their own.

In other words, the desire for comfort and the pleasures of collecting informed all. It is a latter-day palazzo for a merchant prince, but the grandeur has a light touch. □

RIGHT: An Art Déco sitting room is part of a guest suite. At left is an Emile-Jacques Ruhlmann armchair; at right, a desk by Süe et Mare. The doors are made of rosewood with silver-plated hardware. Clarence House ottoman fabric.







ART: AMERICAN CUBIST PAINTING

DYNAMIC INTERPRETATIONS OF THE REVOLUTIONARY EUROPEAN AESTHETIC

TEXT BY AVIS BERMAN

When Picasso and Braque smashed through painting's centuries-old reliance on one-point perspective and a static apprehension of the object, they created a matchless visual equivalent for the ambiguities, contradictions and shifting viewpoints of twentieth-century experience. It was no wonder that Cubism transformed Western art, quickly becoming the generative movement for most other strains of European modernism. Cubism's impact on American art was to be equally liberating, but its acceptance was by no means as rapid or as widespread. A small group of Americans seized on Cubism between the Armory Show and the end of World War I, but this innovative flurry declined in the 1920s. A resurgence of enthusiasm occurred in the 1930s, yet it was not until the 1940s that Cubism attained the status of a convention that all young artists wrestled with, assimilated or consciously rejected.

Americans occasionally adhered to the classical Cubism of Picasso and Braque and their early compatriots Juan Gris and Léger, but as would be expected, the emphases diverged and diversified after the idea crossed the Atlantic, becoming a hybrid of European aesthetics and American themes. Often, as in the cases of Max Weber and John Marin, it was tinged with Futurism. As citizens of a New York that was ever spiraling upward, they could not help but view Cubism as a dynamic vehicle for conveying the energies, complexities and disjunctions of the modern city. Others in the vanguard, such as Stuart Davis, Charles Demuth and George L. K. Morris, translated the props and possessions of French Cubism into American terms by replacing Parisian harlequins and mandolins with commercial signs, brand names and other references from indigenous popular culture. And there were painters like Arthur B. Carles, Alfred Maurer and Arshile Gorky, who put no recognizably American motif into their work, preferring to embed a more subterranean personal iconography in their canvases. For these artists, Cubism was a flexible language through which half-buried perceptions and emotions could be expressed.

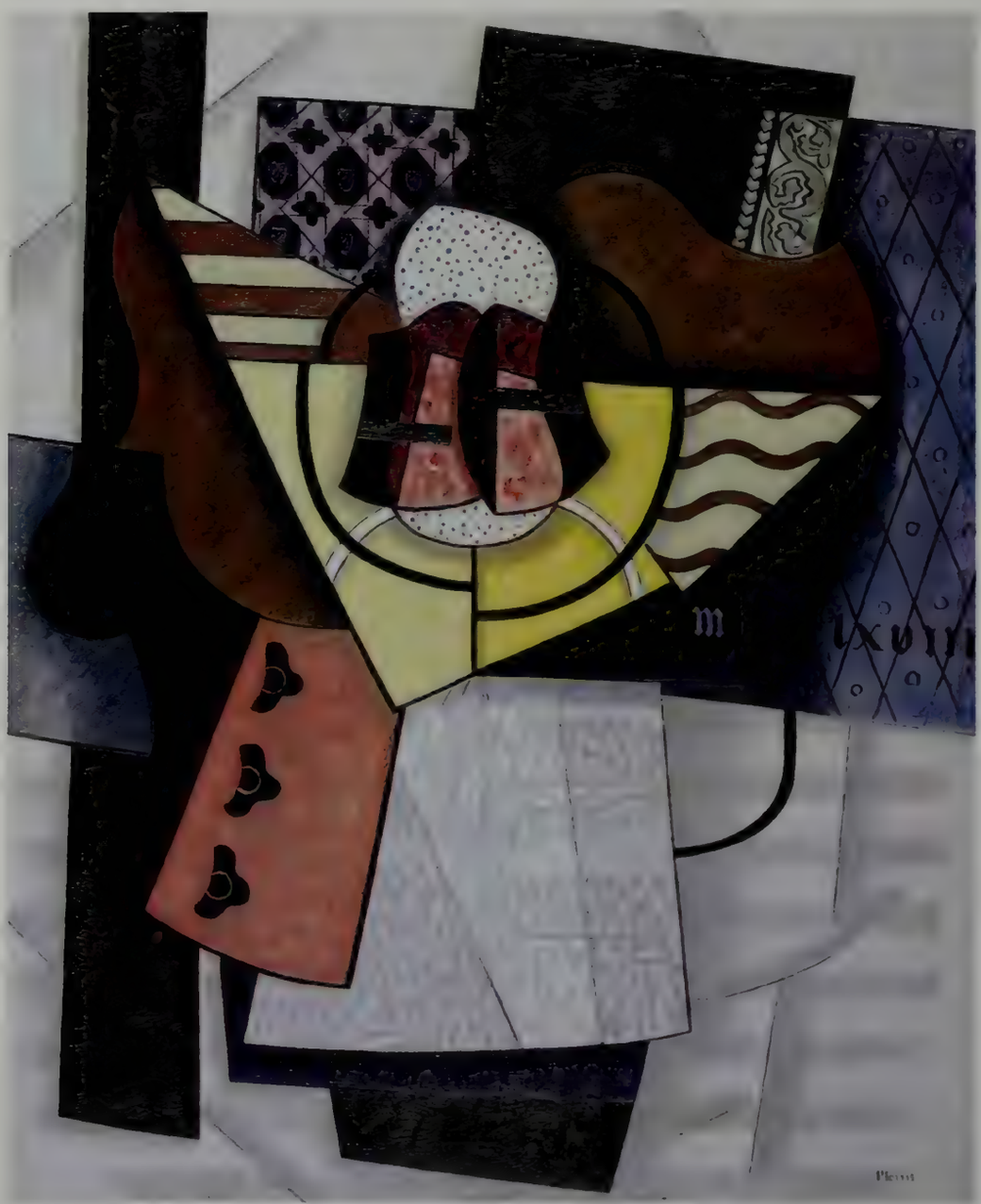
How deep was the American engagement with Cubism? A handful of artists demonstrated a precise understanding of Cubism's tenets and implications, and they could parse its substructures with aplomb. Other painters were more gingerly in their approach, borrowing the surface aspects of Cubism yet never jettisoning the naturalistic basis of their art. But regardless of how complete or narrow their response, most artists gained from their encounter with Cubism. In abstracting from their environment, they uncovered the ka-

Still Life with Apple and Roll, Alfred Maurer, circa 1930. Oil on gessoed board; 19" x 21½". Among the first American modernists to move to Paris at the turn of the century, Maurer abandoned his academic artistic training after Gertrude Stein introduced him to the Fauves in around 1907. Salander-O'Reilly Galleries, LLC, New York.

kaleidoscopic possibilities of familiar things and stretched the boundaries of American art.

The exhibition history of Cubism in the United States begins with Alfred Stieglitz and his gallery at 291 Fifth Avenue. Stieglitz showed Rodin and Matisse in 1908, Hartley, Marin and Maurer in 1909, Carles, Dove, Hartley, Marin, Maurer and Weber in 1910 and Picasso in 1911. All the Americans except Hartley had lived in Paris and had seen firsthand the radical changes that had taken place in art, but no one was more involved with or knowledgeable about early Cubism than Max Weber, its first American practitioner.

While in France between 1905 and 1908, Weber studied with Matisse and was befriended by Henri Rousseau, whom he introduced to Picasso. He saw Picasso's angular paintings that were inspired by African carvings, although he did not try out this style until 1910, well after docking in New York. His work further blossomed under the influence of the French avant-garde who arrived in Manhattan between 1912 and 1915.



Marcel Duchamp, Francis Picabia, Albert Gleizes and Jean Grotti ignited the New York art scene before and during World War I, and their work and presence were emancipating examples for Man Ray, Joseph Stella, Morton Schamberg, Charles Sheeler and Charles Demuth as well as Weber. The visiting painters' primary purpose was to promote Cubism as the new art for a new world. Duchamp and his coterie exalted both the machine and New York as the mechanized metropolis par excellence.

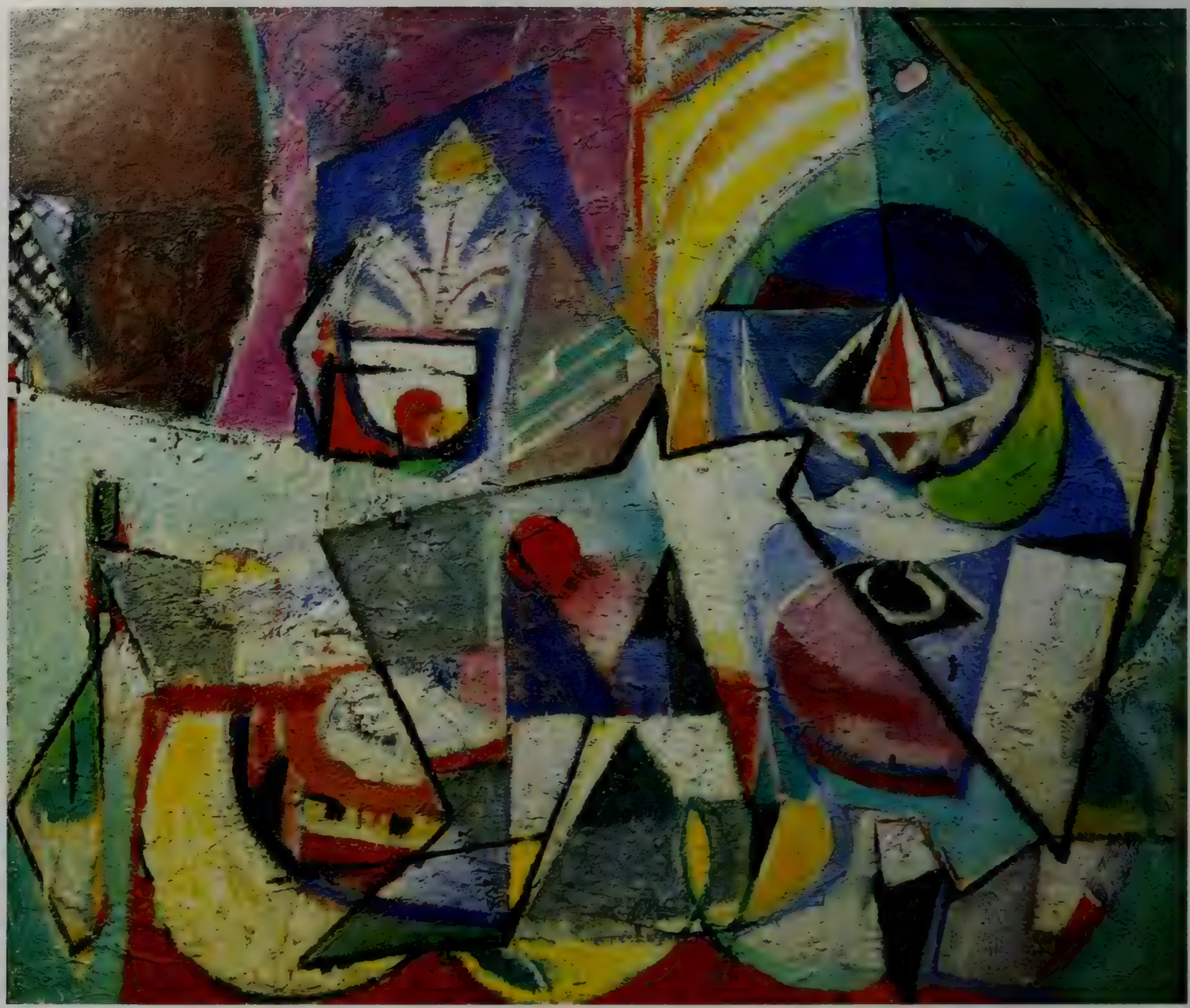
In 1914 Weber published a volume titled *Cubist Poems*, and one of the poems celebrated "this great city of cubic form—New York." By then Weber had turned to the vertical city as a subject, breaking up the canvas into fragmented, crystal-like forms to suggest the explosive character of urban experience. Weber was inspired by actual movie theaters, cafés and sporting events, but he did not depict them. Instead, through his mastery of Cubist and Futurist construction, he reassembled his impressions of these places as kinetic abstractions suggesting the harsh excitement of technological progress.

After Weber's marriage in 1916, his subject matter became more intimate and emotional, reflecting a newfound personal happiness. Instead of symbolizing high-rise architecture, he reconfigured domestic interiors. The interactions of family and friends were recorded in figurative compositions pieced together from solid blocks of bright color. Calmer and more introspective in his late Cub-

ABOVE: *Orrieto*, George L. K. Morris, 1945–46. Oil on canvas; 46½" x 37½". An outspoken proponent of abstract art, Morris was a founding member of the American Abstract Artists association. In his Cubist works, he often floated three-dimensional objects against surface patterns based on old wallpapers. Sotheby's, New York.

OPPOSITE: *Woman in Armchair*, Max Weber, 1917. Tempera on board; 20" x 16". Weber, who helped introduce European Cubism to New York, executed a series of interiors—many with stippled brushwork and African-inspired figures—between 1916 and 1920. *Woman in Armchair* was thought to pay homage to his new bride. Forum Gallery, New York.





ABOVE: *Composition No. 1*, Arthur B. Carles, circa 1938. Oil on canvas with paper; 33½" x 39½". Carles, a student of Matisse's, once said, "If there's one thing in all the world I believe, it's painting with color." In his 1930s Cubist works, he expanded his palette to create striking color contrasts. Joan T. Washburn, New York.

OPPOSITE: *Still Life with Dial*, Stuart Davis, 1922. Oil on canvas; 49½" x 32". Davis called the 1913 Armory Show "the greatest single influence I have experienced in my work." He often reworked the Cubist motifs he developed between 1922 and 1924 in later canvases. Salander-O'Reilly Galleries, LLC, New York.

ist works, Weber seems to address the contemplative concerns of Picasso and Braque rather than the urban panoramas of the Duchamp circle and the Futurists.

Weber painted his last Cubist canvas before 1920, when the initial burst of modernist experimentation in the United States was subsiding. Painters such as Andrew Dasburg, Henry Lee McFee and Oscar Bluemner responded to Cézanne and Picasso in the 1920s by imposing a Cubist scaffolding on their work to help hold it together, but they tended to simplify and flatten forms rather than dissect and rearrange them. The one thoroughgoing Cubist who emerged as others retreated was Stuart Davis, the most important American abstract painter of his generation.

First drawn to Cubism in the teens, Davis during the early 1920s created one remarkable set of paintings after another: a group based on cigarette and tobacco packages that looked back to Picasso's collages and forward to Pop art, and a series of still lifes indebted to Braque and Juan Gris. Cubist syntax gave his work a firm structure, and it guided Davis in learning how to connect line, shape and color. Just as usefully, Cubist ambiguities of overlapping planes and discontinuous viewpoints helped him

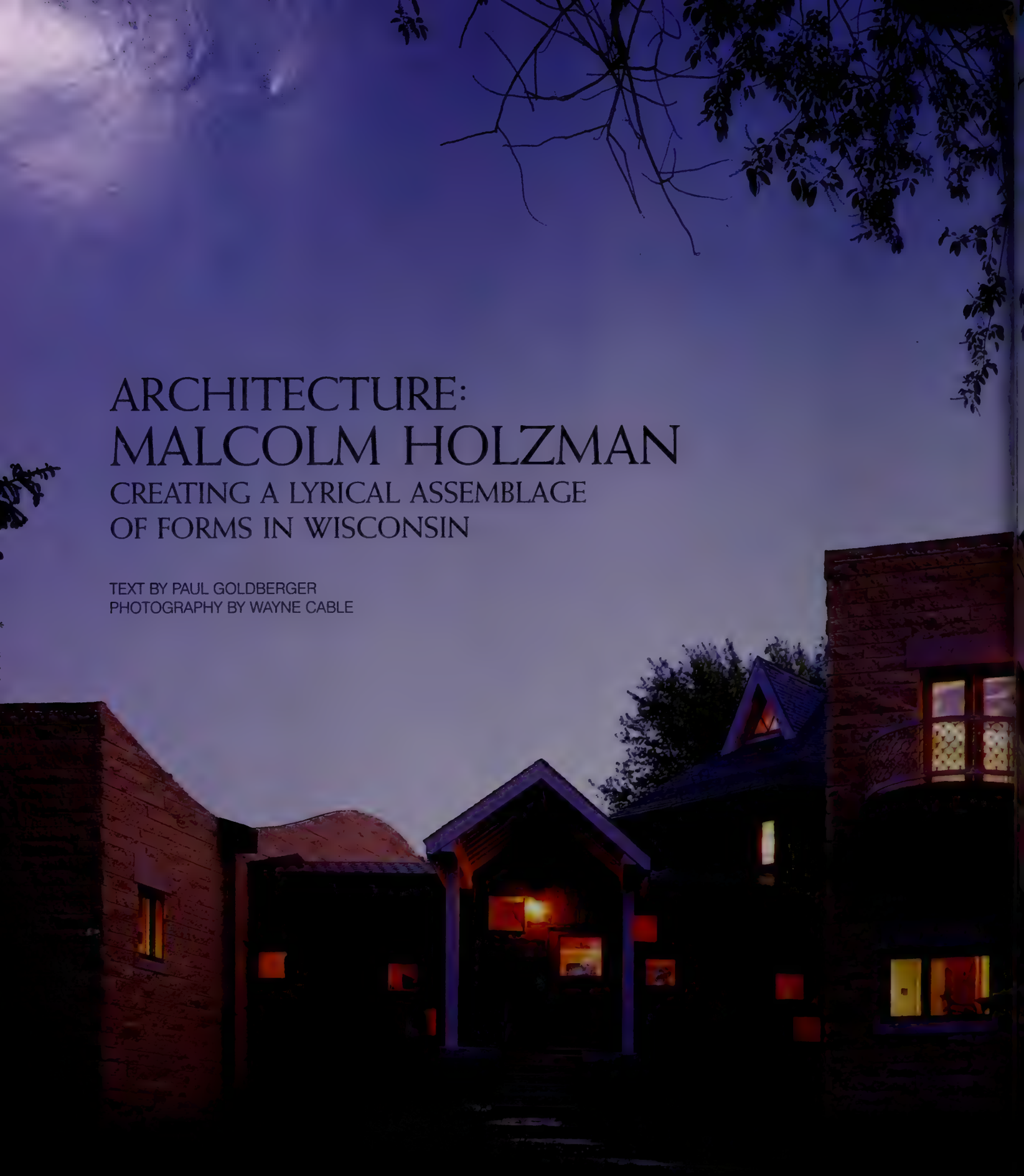
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DIA

ARCHITECTURE: MALCOLM HOLZMAN

CREATING A LYRICAL ASSEMBLAGE OF FORMS IN WISCONSIN

TEXT BY PAUL GOLDBERGER
PHOTOGRAPHY BY WAYNE CABLE



Malcolm Holzman of Hardy Holzman Pfeiffer Associates designed a residence for a couple in Madison, Wisconsin, that is composed of seven structures, each distinguished by its cladding and polygonal form. "I managed to avoid that point in planning where a decision is made about which rooms have significant exposure to the outside," says Holzman, whose window placement contributes to the house's villagelike quality. "Here, they all do."





Holzman, a "strong believer in color," used bright red inside and out to unify the house's elements. OPPOSITE: An informal entrance is next to the kitchen at the "meridian," the metal-shingled connector for the individual room/buildings. The tower, faced in clapboard, provides vertical circulation and a view of Lake Mendota in the distance. RIGHT: Among the rooms linked by the meridian are the kitchen, left, the dining room, right, and the tower, each one signified by its exterior material.



Malcolm Holzman's work has always danced on the edge between whimsy and deeper emotions, addressing the world with a curious combination of playfulness and pensive brooding. Rarely has his ability to balance these seemingly contradictory qualities brought forth a more striking piece of architecture than Highland House, the name that the New York–based Holzman, a partner in Hardy Holzman Pfeiffer Associates, has given to the 5,600-square-foot residence he just completed for a couple in Madison, Wisconsin.

Highland House, named in part for the neighborhood in which it is set (Madison's Highlands area) but also to reflect Holzman's love of the Scottish Highlands, is less a house in the conventional sense than a play on the notion of a village. It consists of seven distinct structures, each in the shape of a polygonal form, united by a corridor that functions as an interior street. Each polygon is a separate room—the pentagon is the dining room, for example; the octagon is the kitchen—and they are finished in different materials so as to stand out even more clearly as individual elements.

It could be chaos, but Holzman has made this mélange into a controlled and even sumptuous whole. There is an ample list of previous attempts by architects to express the program of a house as a kind of miniature village—Frank Gehry's Schnabel House in Los Angeles is perhaps the finest recent one—but rarely has the house-as-village idea yielded a structure as determinedly thoughtful, and as closely connected to the clients' needs, as it has here.

The owners of the house are both lawyers, and longtime friends of Holzman's, who had lived happily for years elsewhere in Madison in a Prairie-style house that they had restored themselves. A while ago they began to ponder the possibility of building something new and different that would be spacious enough to better accommodate the large fund-raisers and parties for political and arts organizations that they found themselves giving quite frequently.

"I said to my wife I'd consider living in another house if I could pick the architect, and she knew that meant it had to be Malcolm," says the husband. "We never talked to anyone else. We found a site, we called Malcolm, and he flew out to see it."

"I was a bit apprehensive because I've heard so many tales of friends becoming clients and the friendships ending," Holzman allows. "But these are people who speak so easily that they were able to tell me more intimately about their needs than many other clients have, and if anything, the relationship became stronger through the process of doing this house."

The couple did more than talk. By the time Holzman embarked on the design, they had thought through their own requirements so thoroughly that they had filled a spiral notebook with ideas for him and his project architect, Douglas Moss.

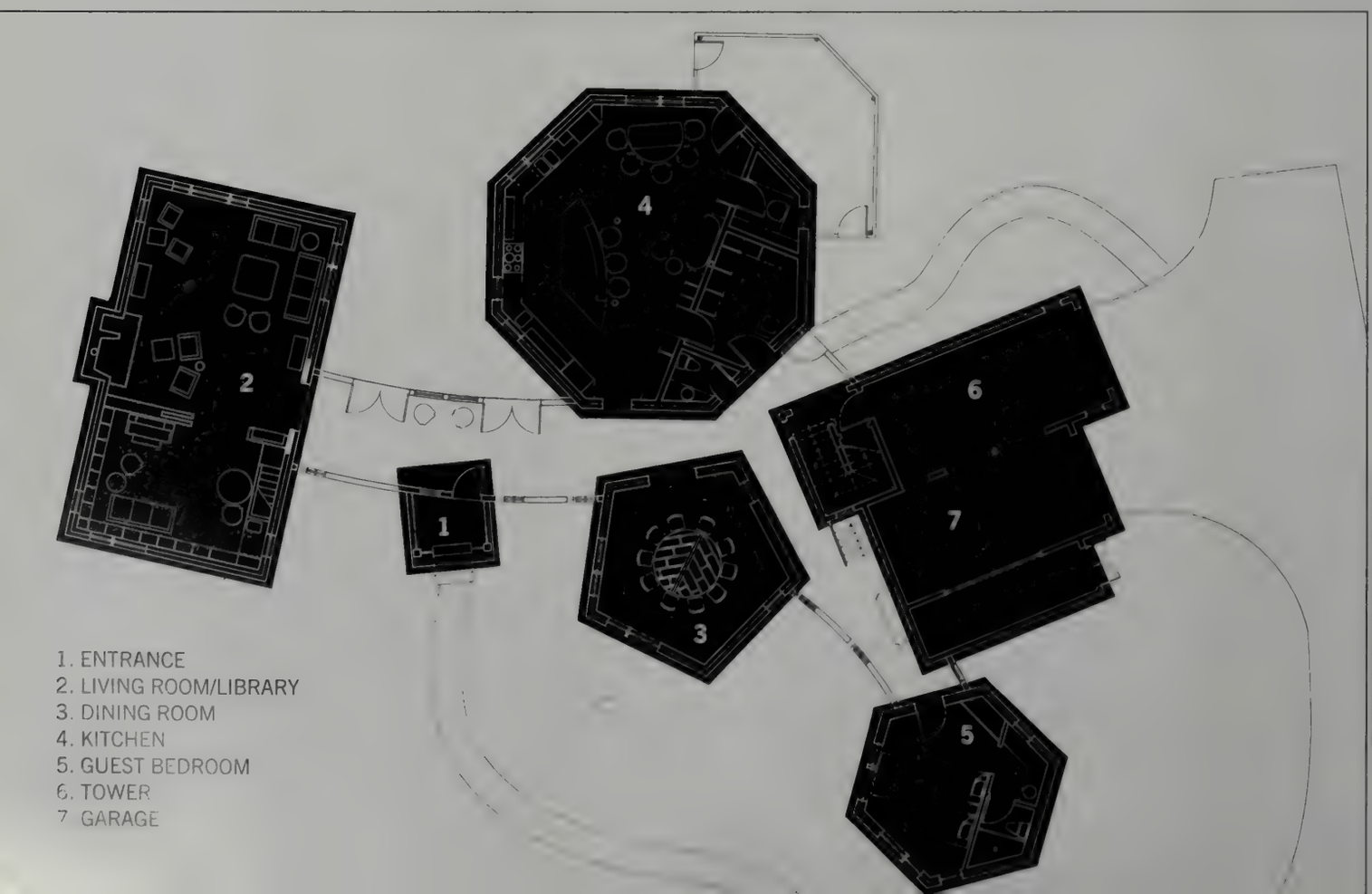
"It was a remarkable book because it was all in words," Moss says. "There were none of the cutouts from magazines that we get from many of our clients, no pictures of anything. They were ideal clients because they knew what they wanted—they gave us lots of specific ideas—but they had no vision of what it should look like."

That was what the couple left up to Holzman, who responded to their love of Italian villages and their desire for a viewing tower with the proposal that the house be a series of discrete structures. The concept of separate buildings aligned with the clients' request that the house have a large, eat-in kitchen as its nerve center but also contain formal entertaining spaces that could be closed off when they were alone. It addressed as well their preference for guest bedrooms located far from their own suite. And it respected their conviction, influenced by their studies of the architectural theorist Christopher Alexander, that every room should have light from at least two sides.

"We knew we were off to a good start when Malcolm



"There is virtually no white in the house at all," Holzman notes. "I'm not one of those architects who think white is neutral—I think it is actually quite aggressive." ABOVE: The passageway from the third-floor studio over the kitchen to the stair tower is one of the "fairy-tale spaces" created by joining the structures. BELOW: The site plan shows how the units reduce the building mass.



1. ENTRANCE
2. LIVING ROOM/LIBRARY
3. DINING ROOM
4. KITCHEN
5. GUEST BEDROOM
6. TOWER
7. GARAGE



"Whimsy can be ponderous," says Holzman, whose guiding force was siting concerns: solar orientation, natural ventilation, views and the desire not to disrupt the existing trees and topography. The limestone and granite ("Stone has to do with the spirit; it's monumental or humble, depending on one's inner sense of it") were selected for their environmental integrity. ABOVE: At the rear, a courtyard winds between the octagonal kitchen and the cosine-curved living room/library.

came to present his first model," the husband recalls. "We had a set of six glass paperweights that looked like little buildings, which my wife had arranged on the table. Malcolm took one look at them and said, 'Do you think you could live in a house like that?' He then opened up the model and we said, 'How did you know exactly what we wanted?' "

There were several reasons that the house was designed as a group of small structures, Holzman explains. "Not only did it serve the clients' needs, but it also allowed us to do as little damage as possible to the surrounding neighborhood. The Highlands was first developed in the 1920s, and in recent years people have been carving up lots and putting in bigger and bigger houses on smaller pieces of property. We wanted to counter that trend and minimize the impact of the house on the land."

While the basic thrust of the design was fixed at the outset, the scheme went through numerous refinements. What finally emerged was a plan built around five main units: a living room/library set in a rectangle with a swooping roof in the shape of a cosine curve; the octagonal kitchen; the pentagonal dining room with the master bedroom above it; a hexagonal guest bedroom; and a garage building with an observation tower attached. Connecting them is a curving structure Holzman calls the meridian, which serves both as an entrance hall and as circulation space. The meridian is deliberately unassertive, defined more by the objects it links than by any intrinsic shape of its own.

The meridian is also distinguished from the other buildings by its materials. It is sheathed in red metal barn shingles, which are more exuberant and informal than the Minnesota limestone used for the living and dining rooms or the Dakota granite of the kitchen and guest wing. (The garage and tower, signifying their less important status in the hierarchy of spaces, are covered in clapboard rather than stone.) To emphasize that the meridian, though ful-

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ARCHITECTURAL DIGEST REVISITS:

GEORGIA O'KEEFFE

RETURN TO THE ARTIST'S ABIQUIU ADOBE

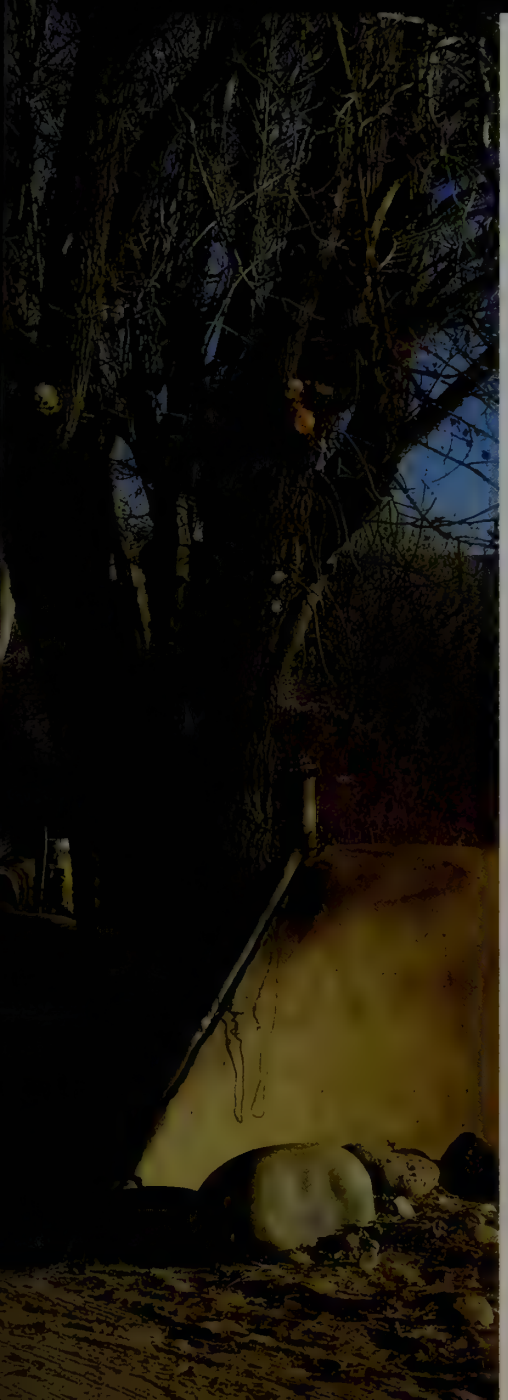
TEXT BY HUNTER DROHOJOWSKA-PHILP PHOTOGRAPHY BY MARY E. NICHOLS





In her autobiography, Georgia O'Keeffe described her initial impression of her residence in northern New Mexico: "When I first saw the Abiquiu house it was a ruin with an adobe wall around the garden broken in a couple of places by falling trees. As I climbed and walked about in the ruin I found a patio with a very pretty well house and bucket to draw up water. It was a good-sized patio with a long wall with a door on one side."

O'Keeffe, the first woman in America to achieve celebrity and acclaim as a modern artist, was rarely put off by anything that she really wanted. She'd been going to New Mexico since 1929 and already owned a place at Ghost Ranch, some seventeen miles to the north. But it was Abiquiu she wanted to call home. After ten years of cajoling the priests of the Catholic



"If you ever go to New Mexico, it will itch you for the rest of your life," said Georgia O'Keeffe, who spent much of her time there from 1930 until her death in 1986. In 1981 *Architectural Digest* first visited the artist at her house in Abiquiu; most of the photographs on these pages appeared in that article. ABOVE: O'Keeffe in her sitting room. LEFT: Adobe walls flank the entrance to the property, which the Georgia O'Keeffe Foundation is donating to the National Trust for Historic Preservation. BELOW: The door in the courtyard was a frequent subject for the artist.



True to her expectations, Georgia O'Keeffe enjoyed a second life on her own in Abiquiu.





O'Keeffe first visited New Mexico in 1929. She purchased the Abiquiu house in 1945 and subsequently embarked upon a total renovation, which involved rearranging the rooms and installing picture windows. OPPOSITE: The original door to the house dates from 1780.

ABOVE: O'Keeffe's *Abstraction*, 1945/1980, occupies what she called the roofless room, a central space adjoining the dining room. O'Keeffe lived simply in Abiquiu, preferring her surroundings spare.

church that owned the property, O'Keeffe bought the place in 1945. Six months later her husband, photographer and art dealer Alfred Stieglitz, died. While she spent the next three years settling the vast Stieglitz estate in New York, her friend and assistant Maria Chabot oversaw the renovation of the Abiquiu house. It was to be a new beginning for the artist, who was then fifty-eight years old.

True to her expectations, Georgia O'Keeffe enjoyed a second life on her own in Abiquiu. She lived there until 1984, when she moved to Santa Fe to be nearer medical attention (she died two years later, at the age of ninety-eight). One of the most respected of American artists, she was honored in her lifetime by five museum retrospectives. She received multiple honorary doctorates, memberships in the prestigious National Institute of Arts and Letters and the American Academy of Arts and Letters, as well as the National Medal of Arts and the Medal of Freedom, the last being the highest American civilian award. Her current status as a role model for countless women is the result of her clear-eyed dedication to her own aesthetic and to her unconventional lifestyle.





"I have frozen in the mountains in rain and hail—and slept out under the stars—and cooked and burned on the desert," O'Keeffe wrote. ABOVE: In the courtyard, bones and horns gathered by the artist lie atop an old well. On her early visits to New Mexico, O'Keeffe began collecting bleached bones on her walks. The subject of many of her paintings, they "cut to the center of something *alive* in the desert," she noted. RIGHT: *White Patio with Red Door*, 1960, one of the artist's few works at the house, highlights the sitting room. The ceramic sculpture is by Juan Hamilton.



It is hard to remember what New Mexico looked like before O'Keeffe painted it.

OPPOSITE: A Pueblo pot is displayed in the Indian room. One of the house's original spaces, it was named for the ledges used by Indians for sleeping. O'Keeffe had the ceiling beams restored along with the walls. Floors are red adobe.



All of this for a farm girl born in 1887 in the village of Sun Prairie, Wisconsin, who remained true to her rural instincts. Educated for the most part in a one-room schoolhouse and in private girls' schools, O'Keeffe went on to attend the most challenging art colleges of the early twentieth century: the School of the Art Institute of Chicago, New York's Art Students League, the University of Virginia and Teachers College at Columbia University.

In 1912 she abandoned her academic painting lessons and seized upon the notion of "filling space in a beautiful way." She came to admire the potency of the Japanese aesthetic, the uncluttered balance between form and space. This extended to the idea of a metaphor for a harmonic integration of life and art. O'Keeffe believed that both must be approached with the same devotional rigor.

Curiously, it was in the remote reaches of the Texas panhandle that these ideas coalesced for her. In 1916 she was hired as head of the art department at West Texas State Normal College in Canyon, just eighteen miles from Amarillo. It was seedy and dusty, but the dead quiet and the miles of unbroken horizon won her heart. "That was my country—terrible winds and a wonderful emptiness," she observed.

ABOVE: A bench in the sitting room holds reminders of the desert, including a rattlesnake skeleton set under glass. BELOW: From the daybed in her studio, O'Keeffe looked out to the Chama River Valley. "I wish you could see what I see," she wrote of the valley, the "yellow cliffs to the north—the full pale moon about to go down in an early morning lavender sky . . . and a feeling of much space."



It was there, free of the distractions of city life, that O'Keeffe honed her unique combination of abstraction and landscape painting. Using a Japanese watercolor brush, she completed glowing paintings of the open space, brilliant sky and the deep red-and-gold cleft of Palo Duro Canyon, from which the town took its name. During a summer vacation the artist made her first visit to Santa Fe and saw the Sangre de Cristo Mountains of New Mexico. "I loved it immediately," she said. "From then on I was always on my way back."

But her way back was to take a remarkable ten-year detour.

O'Keeffe might have remained a talented but unknown Texas schoolteacher had she not been discovered by Stieglitz. He was the first to introduce modern art to America through his 291 gallery in Manhattan with shows of Matisse, Picasso, Cézanne and others. He was also one of the first to exhibit work by female artists, and when he first saw O'Keeffe's drawings in 1916 he purportedly sighed, "Finally, a woman on paper."

O'Keeffe and Stieglitz pursued a Canyon-New York correspondence of such intensity that they fell in love, despite their age difference—he was fifty-four and she was thirty—and the fact that he was already married, albeit unhappily. In 1918 O'Keeffe contracted influenza, and Stieglitz paid for her return to New York. After her recovery she agreed to stay and paint for at least a year. Within a month Stieglitz had left his wife and moved into a small studio with O'Keeffe. The result is a series of paintings by O'Keeffe and photographs by Stieglitz, including portraits of his new lover, that form an unparalleled visual document of physical and spiritual passion.

Their relationship initially outweighed O'Keeffe's distaste for the clutter and bustle of the city. Her paintings of the New York skyscrapers at night indicate how she created her own world of glory and serenity. She explained her giant and sensuous paintings of calla lilies, irises and poppies as a response to oppressive urban life. But by 1929 she realized how much she missed the West and jumped at the opportunity to spend the summer in Taos, New Mexico, at the home of arts patron Mabel Dodge Luhan.

Luhan had invited painters such as John Marin and Marsden Hartley to record the stunning landscape, but

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ABOVE: A Buddha's hand adorns the artist's bedroom. The fireplace, inspired by a Mayan example, provided heat in winter. RIGHT: O'Keeffe's property was linked to Abiquiu's irrigation system, and she planted fruits, vegetables and flowers on her one-acre plot. In a letter to a friend she wrote, "I have a garden this year. . . . There are lots of startling poppies along beside the lettuce—all different every morning—so delicate—and gay. . . . I don't know how I ever got anything so good."

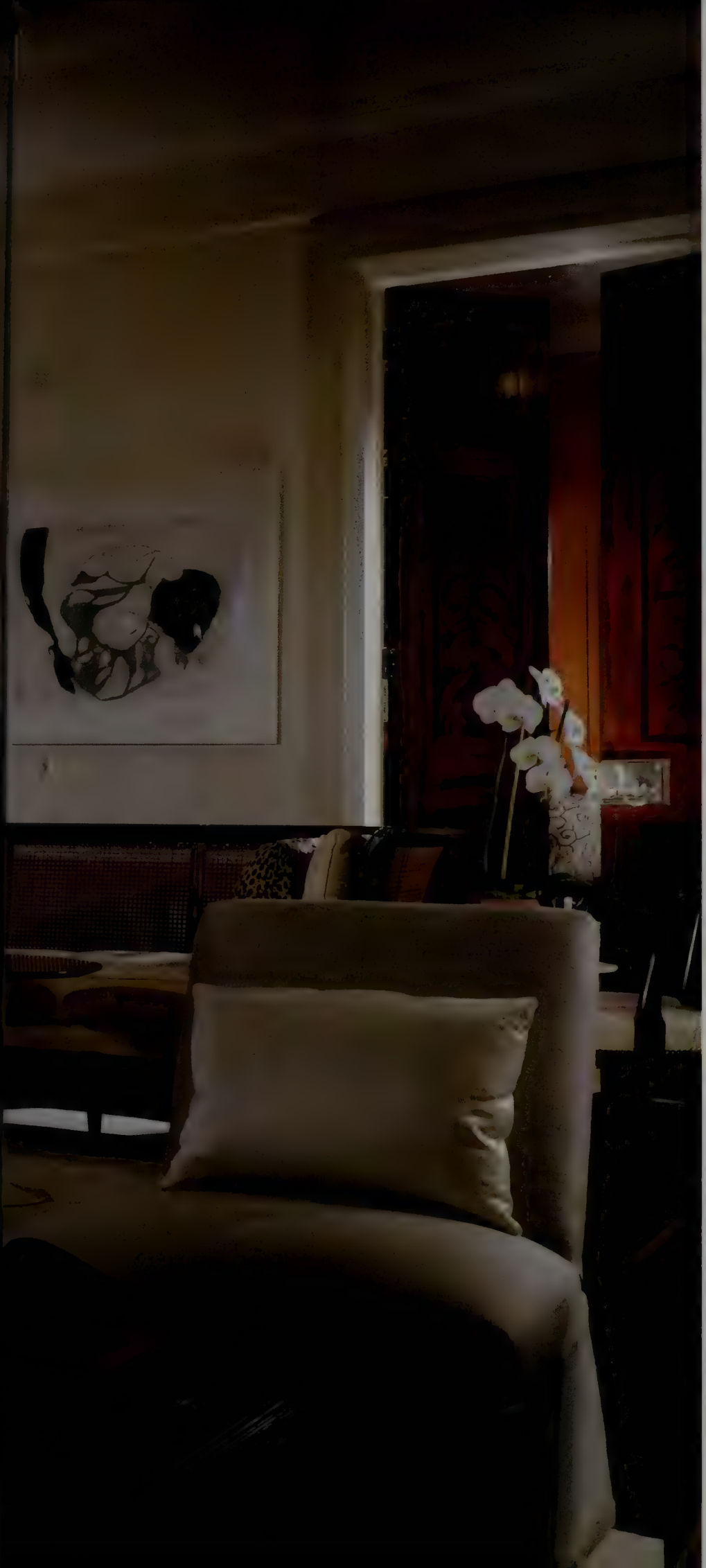


EXECUTIVE SUITE IN NEW YORK

SLEEK SOPHISTICATION ON PARK AVENUE

INTERIOR DESIGN BY JEFFREY BILHUBER
TEXT BY BROOKS PETERS
PHOTOGRAPHY BY JAIME ARDILES-ARCE







If I saw one more red library in this town," says interior designer Jeffrey Bilhuber, "I was going to move." So when the opportunity presented itself to completely make over a prewar apartment on Park Avenue for a client, Bilhuber seized the moment and painted its library walls—what else?—orange.

"I wanted a very warm room," says Bilhuber. "It's now the heart of the apartment. Even when you're in the bedroom, you have to acknowledge the library's presence."

Boldness is Bilhuber's forte—and as is evident in this Manhattan project, he pulls it off with ingenuity and wit. He also clearly relishes his work. "I take it to bed with me," he says. "I go to sleep and wake up with it. Every detail. I just wish I had the guts to call my clients at three in the morning. I'm so thrilled with an idea, I want to share it with them. It's all I can do to go back to sleep and get to the office and try the idea out."

"Jeffrey really has a gift, like all good decorators," says the owner of the apartment, an executive and editor at a New York media company.

"Modern rooms, classically founded," is how Jeffrey Bilhuber (above) describes his design for a Manhattan apartment. LEFT: "Most people want to sit around a fireplace, but then most of the room isn't used," says Bilhuber. In the living room, he created distinct seating areas and kept the center open. Christie's low table, foreground. Drapery fabric from Decorators Walk; fabric on chairs and settee from J. Robert Scott. Stark carpet.





OPPOSITE: A drawing by Terry Winters hangs over the 19th-century settee. Beyond the doorway, in the library, is a construction in Plexiglas by Tom Scheerer, Bilhuber's former partner, who also worked on the project. "It repeats the circle motif of the living room's carpet," Bilhuber says.

ABOVE: The library is defined by orange walls and an Ushak carpet from Sotheby's. "Halston was a major influence on me," says Bilhuber. "He would never have lived in a place like this—he'd have gone out of his mind. But he would have understood it." Christopher Norman chair and drapery fabric.

"His style is extremely calm, not overly decorated. It has an edge, a look, but it doesn't stand up and scream that it's decorated." Having lived in London, Paris and Washington before settling in New York, the client has inhabited a variety of unique residences. But this is the first he feels comfortable enough in to call home.

As for the extensive renovation, there was never any question in his mind about seeking professional assistance. "Everyone has their expertise," says the owner, who is regarded in the fashion world as an arbiter of style. "Decorators sometimes get a bum rap because they make it look so easy. In that sense, they're not unlike fashion designers. You could presumably make your own suit. But believe me, Giorgio Armani is going to make you a better one."

With a bachelor of science from Cornell, where he trained in the hotel industry, Bilhuber brings an acute sense of service to his ventures. Recently he opened a design studio catering to his clients' needs. "There are three things I try to provide in each job," he says. "Presentation, convenience and comfort." On this project, Bilhuber collaborated with his former partner, Tom Scheerer. The two met with the client very early on. In fact, they even helped him select the apartment.

"It's a classic New York story," relates the owner. "I looked at thirty lofts downtown, but I could never find a building I liked. Then I saw thirty places uptown, including this one. I knew the layout was for me, but I wanted Jeffrey and Tom to see it before making a decision. They took one look and said, 'Buy it.' "

What inspired the pair immediately were the apartment's fine proportions, its quiet location and its practi-



Chinese tea paper lines the dining room walls. "I think it has an animated quality," says Bilhuber. "The paper makes the room interesting whether there is anyone in it or not. These rooms could be successful for sixty as well as two people. If you give a cocktail party and have to rearrange the furniture the next morning, it's not working." Drapery fabric from Schumacher. Chair fabric by Osborne & Little.

cal layout. Although it was in poor condition and hadn't been touched in decades, its openness, the elegant flow from room to room and the way the living quarters fanned out from the center were big draws. "It had some real architectural integrity," Bilhuber says. Without interfering with the basic floor plan, Bilhuber realigned and enlarged the doorways leading from the living room into the entrance hall, the dining area and a second bedroom that became the library. "The doors are now your compass," Bilhuber says. "They establish directional signals and a sense of movement through space."

In the living room, Bilhuber fashioned an environment that harks back to 1940s urban glamour yet tips its hat to Irish-Georgian architecture. The

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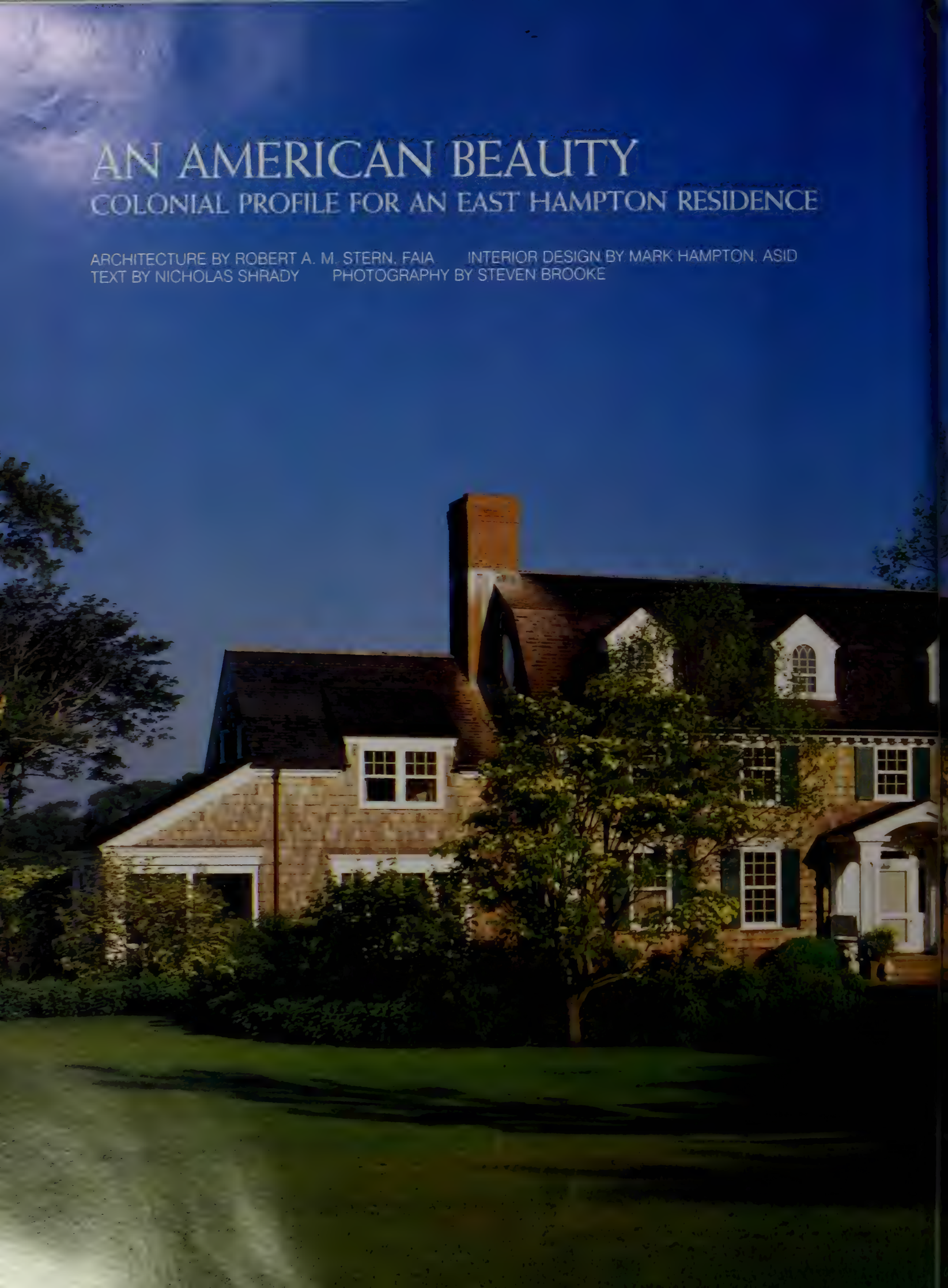
ABOVE: Two works by Susan Zises and a collage by Robert Courtright are in the master bedroom. BELOW: "I always try to make the master bedroom genderless," says Bilhuber. "I call the paint April sky blue—people resist it, but it brings out flesh tones better than the corals or yellows they usually request." George III armchairs from Sotheby's. Rattan tables by Bielecky Brothers. Hinson Hansen lamps. Striped bed fabric, Scalamandré. Decorators Walk sheer drapery fabric. Rosecore carpet.



AN AMERICAN BEAUTY

COLONIAL PROFILE FOR AN EAST HAMPTON RESIDENCE

ARCHITECTURE BY ROBERT A. M. STERN, FAIA INTERIOR DESIGN BY MARK HAMPTON, ASID
TEXT BY NICHOLAS SHRADY PHOTOGRAPHY BY STEVEN BROOKE





"The residents wanted a classically inspired structure that would fit into the local context," says architect Robert A. M. Stern of his clients' cedar-shake-clad East Hampton house, whose interiors were designed by Mark Hampton. "The primary rooms are contained within a rectangular gambrel-roofed mass bracketed by identically sized shed-roofed library and kitchen wings," Stern points out. INSET. Doric columns and an open-bed pediment set off the entrance.



In East Hampton, a gravel drive winds through a wide lawn, past an apple orchard, a tennis court and a pavilion, and ends in a circle before a rambling shingle Colonial Revival. The house looks very much like scores of other centuries-old homesteads on eastern Long Island. There is what looks to be an original saltbox wing and a much grander later addition in the Georgian style. The gambrel roof, the dormers, the classical molding, the pilasters and the great brick chimneys all appear to be the work of bygone craftsmen. Indeed, there is little to suggest that the property and house do not deserve landmark status. Curiously enough, however, the only historical elements of the structure are its allusions. The residence, by Robert A. M. Stern, is just two and a half years old. "Call it a sham if you will," says the architect, "but I'm proud to turn my attention to the past."

As a professor and historian, Stern has long celebrated America's rich architectural legacy, yet he is never so convincing as when he is designing houses that bring that past to life. His conviction is based not on fashion but on architectural common sense. "Vernacular architecture strikes an emotional and historical chord but also a practical one," he insists. "I used shingles, dormers, a pergola and a porch in this design because that's what the climate and the environment demand."

When the owners selected Stern's firm to design their summer residence, they too were ready for an architectural step back in time. "Our primary consideration was that the house fit into the architectural landscape of the neighborhood," one of them recalls. "We're surrounded by some fine Colonial and Shingle Style houses, and we didn't want to transform the area

LEFT: "The entrance hall's architectural touches, such as the overdoors and wainscoting, derive from eighteenth-century sources," notes Stern. Detailed archways visually support the barrel-vaulted ceiling. Newel Art Galleries chandelier.



RIGHT: "The living room is calm, with a light atmosphere focusing on the fireplace and the vistas," says Hampton. "The room has broad horizontal proportions," adds Stern. "The chimney breast's simple ornamentation provides a relaxed character for the space." Cowtan & Tout sofa and chair fabrics. Marvin Alexander column lamp, rear. Tole urn lamp, right, is from Mrs. MacDougall.

with the addition of something contemporary." They found a sympathetic figure in Stern. "Some of the formal architectural experiments of the seventies and eighties are jarring to the public, particularly out here, where the landscape is absolutely flat and these odd, aggressive shapes can be seen from all around," he explains.

If the exteriors of a Stern house are anchored in architectural history, his



"A Yankee farmhouse, rather than a rich Edwardian summer house, is what we had in mind," says Hampton. RIGHT: A view from the living room to the dining room takes in Jennifer Bartlett's 1986 *Old House #14*. At right is a 19th-century desk.



LEFT: "Pine from a nineteenth-century barn was used for the woodwork," says Hampton of the library, where French doors open to a screen porch and a formal garden beyond. Paired carved pilasters define the room's corners. Sofa fabric is from Scalamandré. Stark sisal rug.



RIGHT: "The master bedroom, like the living room, has horizontal proportions relieved by a shallow vaulted ceiling," says Stern. Country Floors delft fireplace tiles. Chaise and chair cushion fabric from Cowtan & Tout. Ralph Lauren striped chair and bed skirt fabric.



interior spaces are decidedly contemporary. Although the main entrance to this house is sheltered by a porch supported by slender Doric columns and crowned with an open-bed pediment, immediately upon entering the threshold, one finds oneself in a light-filled hall with a barrel-vaulted ceiling that rises to the height of the second floor. And while the hall is flanked by broad archways that lead to a staircase on one side and to the library wing on the other, it is hard to imagine a local eighteenth- or nineteenth-century builder conceiving of such a voluminous room. "People have grown accustomed to views, to light, to a more open sense of space—things that were never considerations for the builders or inhabitants of original Colonial houses," says Randy Correll, Stern's project architect. "The interior of the house contains classical details, but it also thoroughly fits contemporary needs."

"I'm always glad to work in a Stern house," says interior designer Mark Hampton, who has collaborated on two projects with the architect. "His spaces are generous and filled with light, views and a wealth of details."

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LEFT: "The rear façade was consciously composed as if an earlier saltbox-style house, to the left, had a much grander Georgian house added to it," explains Stern. A 60-foot-long pergola extends out from the living and dining rooms. Towering trees offer poolside shade.

ANTIQUES: CHINESE FANS

DELICATE EXPRESSIONS OF A VENERABLE CRAFT

TEXT BY MARGARET TAO





Fan, Canton, circa 1840. Ivory and paper; 9⅝ x 15⅞. Three cartouches on an Export folding cabriolet fan enclose scenes of, from left to right, Macao, Canton and Whampoa. A typical court scene is on the reverse. Brandt Oriental Art, London.



BENEDICTE PETIT

Fan, circa 1770. Gouache on paper with silver gilt and enamel; 9⅜" x 17½". The silver-gilt filigree sticks and guards on a Qianlong-period fan are decorated with enamel. Gérard Levy, Paris.

Folding fans could be tucked into the wearer's garments.

The important role played by fans in Chinese culture is eloquently illustrated by a tale about the favorite concubine of one of the Han Dynasty emperors. Upon realizing that she had fallen from favor, she sent him a fan inscribed with a poem comparing herself to a silk fan that was treasured in summer but discarded in autumn. In the Chinese language, an "autumn fan" still refers to a deserted wife.

In another Han Dynasty tale, Zhongli Quan, one of the Eight Taoist Immortals, came upon a young woman fanning the soil covering her husband's grave. She had promised her husband that she would not remarry until the soil had dried, so she was eager for this to happen. Sympathetic to her plight, Zhongli Quan used the woman's fan to dry the soil immediately. She was in such a hurry to depart that she left the fan behind. Zhongli Quan kept it, and the fan became his emblem.

Legends aside, the fan is more likely to have developed simply as a response to China's hot climate. Among the earliest Chinese fans still in existence are two flat woven bamboo side-mounted fans, excavated at a second-century B.C. tomb site at Mawangdui near Changsha in Hunan province. They were probably *pianmian*, or screen fans, one of three types of fans used in China. Screen fans were generally made of feathers or of silk stretched over a round frame and decorated with embroidery or with a painting. Different fans were deemed appropriate for each season, and at court it was specified which could be used by each rank of official. These fans were made for domestic use, but some nonetheless found their way to the West, as they were attractive novelties. Because they were also quite delicate, few examples remain.

The *tuanshan*, or ceremonial fan, was similar to the screen fan but much larger in size. It was mount-



In the upper echelons of science, elegant solutions have more to do with logic than with champagne. In the upper echelons of living, one factors in both. When a cultivated mathematician and his wife envisioned a new residence for themselves, they sought to infuse reason with verve.

Ken Ronchetti, whose firm, Ronchetti Design, is based in Rancho Santa Fe, California, had designed an inland home for the couple and their son a dozen years before. Although the family wanted to move closer to La Jolla, they didn't want to surrender their parklike solitude. So when a beachfront property became available, Ronchetti and the clients had a long, loquacious lunch. "Ken knew us so well, he drew the plan after one conversation," the wife says. There would be no rooms devised strictly for entertaining ("set pieces," the wife says), no grand marble-floored en-



"We created an inglenook by the fireplace using wing chairs and wing sofas, which we covered with fabric that alludes to both the striations of the earth and the colors of the rocks at low tide," says London of a more formal sitting area in the living room. Ronchetti's design merges the house, which features movable walls of glass, with its surroundings.

trance hall ("for ice skating," says the husband), no hard-edged glitz. Every part of the house would be flexible, functional and oriented to the ocean.

The clients' desire for a "Pacific Rim beach house," one that would refer to Japan, the Pacific Northwest and coastal Mexico as well as California, is evident in the open structure and the use of wire-brushed wood. The Douglas fir beams and columns suggest Native American ceremonial lodges and Japanese folk houses. "We were looking for an essence, not for quotations," the wife says. They were also looking for a designer who understood the organic and the comfortable—"like Mimi London." After invoking the Los Angeles designer's name repeatedly, someone said, "Why not call Mimi London?" They did.

London implicitly understood the spirit they were seeking. Throughout the 1980s she worked with handwoven Japanese fabrics and with wood, fashioning much of her furniture from Montana spruce. Most fundamental, she was gifted at listening to a couple who were as committed to the design process as she was.

London's mission was to create furniture strong enough to suit the bold scale of the architecture, yet she didn't want to interfere with the house's complex logic. "Ken's structure is one of the most intricate I've seen," London says. "All of his axis points follow through; they all *say* something."

She played against Ronchetti's grid-



ABOVE: "For the bookshelf-lined dining area, we designed a pair of large-scale tables with stylized legs," says London. "One functions as a library table, the other is used for dining." The antique Ushak rug is from Aga John. French candlestick.

London scaled some of the furniture larger than she had in the past.



"We wanted our home to be a wonderful place to have sixteen or a hundred people," says the husband. "And for the ninety-eight percent of the time that it's only the three of us, the house should function well, too." ABOVE: "The metal pieces outside the breakfast room/kitchen act as a railing at the edge of the pool," says London. Baskets are from the Philippines.

and-beam abstraction via placement, setting a massive ten-foot Douglas fir low table on a forty-five-degree bias. She demonstrated various qualities of the wood—which Ronchetti employed as structural posts and beams—fashioning it into twin dining tables with Jean-Michel Frank–inspired legs. "The table suggests a period piece without being one," London says.

The living room steps up to the dining area, where arrangements are mutable rather than fixed. She placed the tables on an angle and draped one with an antique Ushak rug.

London concocted a dynamic trail, nicknamed the goat path, that steps up through the seating and traverses the distance between living and dining rooms. The hillside of chaises, sofas and banquettes invites guests to perch, slouch, sprawl and lean.

The designer scaled some of the furniture larger than she had in the past. "My client had sat on the floor all of his life; he's six-foot-four, and no furniture was ever comfortable to him. I had to design seating that would work for him as well as for his wife, who is petite. My task was to make pieces more comfortable than the floor."

Having lived in La Jolla, London was familiar with the region's luminescence. She spent hours examining the rocks and tides and sunsets before selecting a palette of celery, celadon, eucalyptus and antique gold. "All the colors one finds in the upholstery are out there in the cove at low tide."

London says that both father and son, computer wizards, gave the house its "intellectual overlay." They used computer software to consider and engineer everything from the humidity level and sound and lighting





ABOVE: Because of the master bedroom's Douglas fir structural columns, "the bed itself had to be relatively simple," says London, who designed the bench. National Upholstering Company chair fabric. LEFT: Jars in the master bath "bring the ocean colors in."

systems to the precise and changeable hues of the pool. London calls the residence "the ultimate in think-tank comfort."

"Wanting one's home to look wonderful and having certain technological requirements may seem to be incompatible at first," notes the husband. "But, after all, that is precisely the job of the designer and architect—to translate the needs of the client into an aesthetically pleasing environment that works." □





"We designed draperies that are built-in, but the owners have yet to use them," comments Ronchetti of the feeling of privacy within the transparent, open structure. Below the master bedroom is the computer room. Stephen Adams designed the grounds.



BIBLIOTHEQUE NATIONALE DE FRANCE, PARIS

A RUSSIAN LEGACY IN PARIS

PRESERVING AN ISBA FROM THE 1867 WORLD EXPOSITION

INTERIOR DESIGN BY LAURENT POTONNIEE TEXT BY EDMUND WHITE PHOTOGRAPHY BY MARINA FAUST

ABOVE: The Russian Pavilion showcased at the 1867 Paris International Exposition included an isba, or peasant log house. Parts of it were later incorporated into a private house. BELOW: The residence, a construction of dressed logs above a brick first floor, was restored by the baron and baroness d'Orgeval. OPPOSITE: A gilt-bronze wall clock by Le Roy hangs in the entrance hall. The interiors were designed by Laurent Potonniée.



CHARLES MAES



Europe in the nineteenth century, the period of empire building, was fascinated by exoticism. That taste is now returning, if for quite different reasons. Today few nurse ambitions about the political domination of the Third (or even the Second) World, but the increasing homogeneity of the global village sends the wearied imagination reaching back to other places, other times, for from its very beginning exoticism was associated with romance, adventure and the enticing possibilities of leading a better, richer, more satisfying life *elsewhere*.

In the middle of the last century the romantic and utopian aspects of exoticism were almost subliminally linked to financial interest in the presentation of huge world fairs, which showcased not only raw materials and new products but also samplings of whatever was "typical," folkloric and traditional. For once England and France, the two rival imperial powers, cooperated. The first international exposition was held in London in 1851, the second in Paris in 1855, the third in London in 1862—and the fourth, the one for which a Russian isba, or peasant log house, was constructed, in Paris again in 1867. The fairground was the Champ-de-Mars, at that time not yet the site of the Eiffel Tower, which was erected later for the exposition of 1889.

The Russian Pavilion buildings had



CHARLES M. NESBIT

"The façades and roof of our home have been registered in the inventory of historic monuments since 1992," says Pierre d'Orgeval (left, with his wife, Francine), who is a member of the Vieilles Maisons Françaises. When the couple purchased the house 20 years ago, it was dilapidated and the gardens were torn up.

BELOW: The living room's pair of Ionic *faux-marbre* columns frame a view of a large Henry Scheffer portrait, dating from 1847, of one of the baron's ancestors. OPPOSITE: A circa 1850 chandelier illuminates the living room, which exhibits a 12th-century Laotian Buddha on a Napoleon III mantelpiece. The carpet was woven specially for the room; it was patterned after an original Napoleon III–era drawing.



been prefabricated in St. Petersburg and assembled by Russian workers in Paris. In addition to the isba, the ensemble included stables designed to accommodate the horses of Alexander II when he arrived for the exposition, a château and a posthouse where visitors could drink a cup of tea. The same exposition presented the public with a house built by the khedive of Egypt and a Chinese pavilion, choice plums in the exoticism pie.

When the exposition ended, the Russians lost interest in the buildings, and a few years later parts of the isba were reused in a house in a quiet Paris neighborhood. Over the decades it passed from one owner to another. Twenty years ago, when the baron and baroness d'Orgeval bought it, it was in ruins; its earlier occupants had torn up the garden to make a graded pathway descending into the basement, where they kept horses. They'd abandoned the first floor and huddled upstairs in the only habitable rooms.

The current residents were immediately alert to the possibilities. "I could feel the soul of this poor broken-down house," the baroness, Francine d'Orgeval, recalls. "I said, 'This is my house!' " There wasn't much competition for the property, given its state of dilapidation.

Actually, the house was fortunate to find sympathetic owners who were so interested in art history and restoration. It is astonishingly quiet, despite being in the heart of a big, noisy city. On one side is a garden (which replaces the old basement stable entrance) of roses, camellias and rhododendrons; on the other side is a row of houses. As in the traditional houses





ABOVE: French doors opening to the garden allow sunlight into the dining room, whose walls are decorated with neo-Gothic wainscoting and hand-printed William Morris wallpaper from 1864. On the table is a circa 1850 Limoges dinner service bearing the d'Orgeval crown. Baccarat carafes, candlestick bobeches and stemware.

OPPOSITE: A 19th-century Franco-Indian canopy bed, which is swathed in cotton from Calcutta, commands the bedroom/office. Above the 19th-century Franco-Indian desk is a chromolithograph of Nicholas II, the last czar of Russia. An Empire fauteuil and a Directoire side chair rest on a late-19th-century Samarkand rug.

of central Russia, the wood upper story is posed on a lower brick base.

Inside, the rooms are thirteen feet high and rather narrow. They are painted a warm peach—a subtle Russian touch from the nineteenth century (the couple and their interior designer, Laurent Potonniée, were inspired by the wall colors of the Russian pavilion at Gatchina). The living room is separated from the music room by twin white columns. Above the grand piano hangs a family portrait by a student of Ingres.

Even though the designer and the owners pored over pictures of Gatchina and Pavlovsk and other Russian interiors from the nineteenth century, the predominant tone is one of eclecticism. "That's the way the Russians were back then," explains the baron, Pierre d'Orgeval. "They were inspired by English and Italian and I suppose especially French furniture, but they blended them together in their own understated and cheerful manner. A bit like the taste of the Napoleonic Princess Mathilde, the friend to writers and artists in Paris in the late nineteenth century. She too was highly eclectic and above all subtle in her way of furnishing a room."

He and his wife certainly haven't hesitated to mix a twelfth-century Laotian Buddha or Vietnamese lamps or a nineteenth-century Franco-Indian bed with English chairs and family portraits. Nothing except perhaps a chromolithograph upstairs of the last czar looks specifically Russian, but the baron says that he once invited a Russian museum curator to dinner who burst into tears when he walked into the house. His museum in Irkutsk was dedicated to the Decembrists, a group of nineteenth-century aristocratic rebels (Pushkin was one of them) who were suppressed and exiled to Siberia. The young man said that the entrance hall resembled the one in the exiled Prince Trubetskoy's Siberian palace down to the last detail. A pure coincidence, a strange cross-cultural and transhistorical meeting of temperaments—and a tribute to this remnant of the Russian Pavilion. □



Even though the designer and the owners pored over pictures of Russian interiors from the nineteenth century, the predominant tone is one of eclecticism.

ARCHITECTURE: ALEXANDER GORLIN

BREAKING WITH TRADITION IN SEASIDE, FLORIDA





TEXT BY BETH DUNLOP
PHOTOGRAPHY BY PETER AARON/ESTO

The pastel-coated Florida panhandle town of Seaside sits just behind the dunes of one of the country's most exquisite beaches. From the start Seaside was intended to invoke the idea of an old-fashioned resort: Quaint and sweet, the nascent community recalls a more innocent era in architecture. And although Seaside has a renowned plan and a complement of rigorous buildings by architects ranging from Walter Chatham to Leon Krier to Steven Holl, the dominant motif is that of vernacular cottages with

"Seaside reminds me a bit of San Gimignano, with all the towers jostling for views," says Alexander Gorlin of the Florida beach town where he designed a Le Corbusier–inspired retreat for himself and his wife, Debby Solomon. LEFT: A stairway leads to the main entrance of the cube-within-a-cube structure. OPPOSITE: Dramatic stair forms animate the open-plan living room. ABOVE: The crow's nest, the tallest tower in Seaside, is "pure circulation, free of any architectural frame."


TEXACO

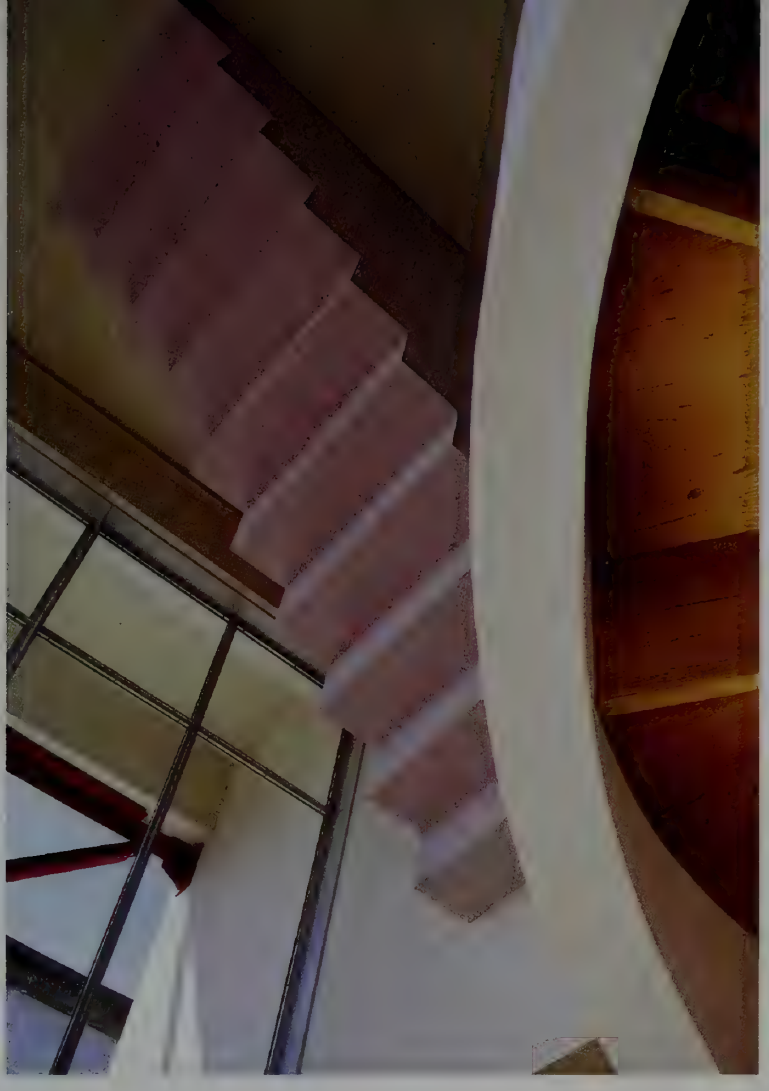


metal roofs and picket fences. Gables and turrets abound.

Alexander Gorlin was fully familiar with the nostalgia that reigns in Seaside when he selected it as the site for a house for himself and his wife, Debby Solomon. The New York–based architect had already designed five other houses there that were historical and referential, but this was the one where he could take chances. It was his own, thus he could venture into less charted territory. "I thought Seaside needed something more modern," he says, "as an antidote, as a contrast."

Gorlin's house is on Ruskin Place, which cuts a wide swath through Seaside—it is actually a plaza rather than a street, and its design was based largely on Jackson Square in New Orleans. Ruskin Place was originally set aside to be the home of the town's ateliers, to be arty and inexpensive. Nearly two decades ago, when Seaside was planned, it was envisioned that craftspeople and artisans—furniture makers, potters, architects, sculptors—would live, literally, above the store. But by the time Ruskin Place was built, the prevailing architectural approach had shifted from offbeat to elegant, and while the idea of shops and offices at the street level and living quarters above remained, the town houses of Ruskin Place had become rather imposing, largely inspired by nine-





"The ultimate luxury for an architect is open space, and the modernist's dream is a room of glass," notes Gorlin. LEFT: He conceived the living room, with its steel-framed glazing, as a semipublic platform for engaging the outlying plaza. Interior designer Carl D'Aquino created the sisal carpet and selected the furniture ("all modern classics with that specific aura, but subordinate to the architecture," Gorlin points out). ABOVE: The "neo-Corbu pink" plaster-clad "sculpture" on the living room ceiling is the underside of a stair from the bedroom to the roof.

His town house is the Cubist painting hung amid the Romanticists, spare and geometric and brash.

teenth-century Neoclassicism instead of cutting-edge art.

In this context, Gorlin's response was "to be as radical as I could be." He chose to pare down, not out of modesty but in an effort to push the limits. His three-story, 2,000-square-foot town house is in the same scale and context as the others, but it is the Cubist painting hung amid the Romanticists, spare and geometric and brash.

"In a way," says Gorlin, "the situation is similar to Paris in the twenties, where the early modernists like Le Corbusier had an urban fabric to work against, a frame for their buildings." At first Gorlin thought he would design a house that was totally abstract; he instead found himself following the path of the modernists, "turning classicism on its head, referring to classical influences but commenting on them rather than copying them. I discovered that architecture can be critical and respectful at the same time."

Gorlin's sources for comment range from Renaissance Florence to Philip Johnson. Most are lofty architectural references, but some draw simply from the urban environment that Ruskin Place was intended to emulate. In form, the house is a cube within a cube, in the modernist tradition of dealing with solids and voids, geometry and volume. The larger cube is cut away to reveal a smaller cube of glass—Gorlin calls it a "glowing geode"—that spills light across Ruskin Place at night.

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"The only resistance came from within me," says Gorlin of his decision to set a boldly modern building amid traditional styles. "Everyone else seemed ready for something to break the mold." The "eroded corner" was his device for "withdrawing from the street plane while maintaining the urban character." Inside is a blowup of Andreas Feininger's 1953 photograph *Route 66* ("about small-town America, like Seaside itself").

HOME

by

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RETURN TO THE ARTIST'S ABIQUIU ADOBE
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they often felt New Mexico was simply too grand, too imposing, too emotionally excessive to be confined to two dimensions. It was O'Keeffe who managed to capture that landscape with intimacy and wonder. Her familiarity with photography already contributed to the cropped and enlarged style of her compositions. She filled entire canvases with layers of the pink, gray and cream mountains. She made droll still lifes out of the cow skulls she found lying around on the range. In fact, it is hard to remember what New Mexico looked like before O'Keeffe painted it.

After that summer in New Mexico, O'Keeffe returned with the seasonal regularity of a swallow. Stieglitz continued to spend summers at his family's house in the Adirondacks. During the summer of 1934 the artist discovered Ghost Ranch, a remote area some seventy miles west of Taos with spectacular rock formations. It was frankly reminiscent of the landscape of Canyon, Texas, which had proved so inspirational to her eighteen years before. She bought a house in 1940 and spent four summers there until she acquired her house in Abiquiu.

The road from Ghost Ranch winds through desolate passes where there are no houses and few trees. It is a relief to descend to the cottonwood-lined banks of the Chama River and the cluster of warm adobe buildings known as Abiquiu. It's easy to understand why Georgia O'Keeffe wanted to move to "town."

She was at an age when she welcomed the easy access to Bode's General Merchandise and to the local families who cooked, gardened, ran errands and made life more comfortable for her. Ghost Ranch is remarkable for its blue-misted mesa and the surrounding mountains. But Abiquiu was more of a home. It was also O'Keeffe's first permanent residence without Stieglitz or other family, and it bears her imprint in every way.

Today the Abiquiu house is owned by the Georgia O'Keeffe Foundation, which is in the process of donating the building and its five acres of land to the National Trust for Historic Preservation.

Foundation president Elizabeth Glassman, who often gives tours of the property, explains its enduring lessons: "It's exciting when I take people around the house. They leave with a deeper understanding of Georgia O'Keeffe as an artist and of the artistic process. They learn how focused she was, how important her surroundings were, how she pared down the nonessentials."

The long red wall shaded by an olive hedge is distinctly well tended compared with other buildings in the tiny town. The trees announce one of the most attractive features of the house. As part of an original Spanish land grant, it came with essential water rights. The thin dry soil at Ghost Ranch couldn't support a garden. The arable land at Abiquiu allowed O'Keeffe to return to the habits of her childhood on the farm.

There is still evidence of O'Keeffe's neat rows of organically grown vegetables—corn, squash, chiles and beets—as well as tomatoes, apples, peaches, pears, grapes and gooseberries. The meals prepared from this produce were legendary for their simplicity and creativity. Flowers were grown as accents and for cuttings. The large garden is irrigated by an aged system of ditches cut into the soil and shaded by giant mulberry, spruce and oak trees. O'Keeffe used to complain that at least she could get her work done at Ghost Ranch, since she didn't spend so much time in the garden.

> As she said, "I prefer to live in a room as bare as possible."

The house itself reflects O'Keeffe's insistent integration of her philosophy toward art and life. It required a complete renovation, which was overseen by Maria Chabot, and the artist felt free to rearrange the rooms to suit her particular needs. The living room, for instance, was moved to the back of the house, where a large plate-glass window looks onto a muscular tamarisk, heavy with violet plumes in the summer, and a little more than an acre of garden.

The idea of opening up the traditionally dark adobe with such large picture windows was new at the time and may have been influenced by O'Keeffe's visit with Frank Lloyd Wright in 1942. O'Keeffe used to sit next to the window, listening to classical music on her old record player. Even now a collection of her polished black stones is arranged on the sill.

Certain parts of the house date to 1780, and native materials and labor were used throughout the renovation. The adobe bricks were made on her property. The adobe floors were finished with a flour paste called *poleadas* to give them a taupe color. The mud was applied, in the traditional manner, by women. Watching their firm, smooth strokes, O'Keeffe observed, "The mud surface made with the hand makes one want to touch with the hand."

Supporting beams called vigas and wooden cross poles called *latillas* make up the ceilings. Benches along the walls of the living room provide elemental seating. In one bench, the artist embedded a glass box bearing the skeleton of a rattlesnake—one of her characteristic practical jokes. Although her paintings and an Alexander Calder mobile enlivened the room when she lived here, for security reasons there is very little of her art in the house today. One wall bears an early-1960s painting of a brightly colored sky from her series *Above the Clouds*.

The dining room is exceedingly spare, with a table made of sheets of plywood and a few inexpensive

RETURN TO THE ARTIST'S ABIQUIU ADOBE

Windsor chairs all painted in a translucent whitewash. The Isamu Noguchi paper lantern over the table is one of the few light fixtures. Around the house, bare bulbs hang from the ceiling as they did in O'Keeffe's day.

The rooms reveal the artist's desire for simplicity and control. If Matisse wanted his painting to be like an easy chair, O'Keeffe undoubtedly would have preferred comparison to a hard wooden stool. Her design decisions were intentional and precise, not based on frugality, for she was by then a wealthy woman. As she said, "I prefer to live in a room as bare as possible."

In the kitchen, O'Keeffe had inexpensive metal cabinets set into the adobe and painted white to make them seem less intrusive. A breakfast table, also of plywood, faces a windowed wall looking out to the luxuriant garden. In 1948 electricity came to Abiquiu, and O'Keeffe bought a big freezer and a double refrigerator. "I didn't want to drive forty-five miles round-trip for wilted produce," she said. A mangle for ironing, a Chambers stove from the 1940s and a brown plastic Philco radio are reminders of the past. Yet other elements give one the feeling that the artist is still in residence. A jar in the pantry is marked "Good Tea" in her crabbed handwriting. Yogurt incubators, spices and simple copper-bottom cookware are eerie reminders of her ordered life. At Abiquiu, out of necessity, she turned to canning, baking bread and making preserves, which she remembered from her youth.

Across the open pebbled drive blooming with jimsonweed, the artist's studio and bedroom were built on the site of the old corral. Large windows dominate the pristine work space and take in the view of farmland in the valley. The White Place, as she called the chalky cliffs that she regularly painted, can be seen in the distance. On a ledge, her assistant and heir, Juan Hamilton, has left one of his ovoid black ceramic sculptures next to one of her geometric paintings she called *A Day with Juan*.

Her low-ceilinged bedroom is not much bigger than a train compartment. The taupe adobe walls are unadorned but for a single hand from a Buddhist sculpture held in the *abhaya mudra* position, which is said to be a gesture of reassurance. Her narrow bed was set opposite the windows in the corner so she could wake with the dawn. O'Keeffe proudly described this view: "I see the road toward Espanola, Santa Fe and the world."

Most of the rooms of the house are arranged around a courtyard patio with rugged double doors at the center of one wall. Elizabeth Glassman notes, "When visitors stand in the patio and look at the patio door, then get shown a picture of her painting of the patio door, they get a sense of how the artist took her surroundings and transformed them into something else."

Although there were abundant practical reasons to buy the house in Abiquiu, Georgia O'Keeffe frequently talked about a more symbolic gesture involving the courtyard door. "That wall with a door in it was something I had to have. It took me ten years to get it—three more years to fix the house so I could live in it—and after that the wall with a door was painted many times."

Between 1946 and the late 1960s the artist did a series of paintings of that rectangular portal against a flat background. The reductive qualities of these pictures were singled out for special praise from art critics during the Minimalist era of the 1970s.

What most critics didn't know was that she was painting the door to the *salita*, which had served as the salon and the place where the artist stored her paintings in racks. Georgia O'Keeffe, who reveled in hidden meanings, was, in her way, rendering the entrance to her own paintings. □

The house is open to the public by reservation. For information, contact the Georgia O'Keeffe Foundation, P.O. Box 40, Abiquiu, NM 87510; 505/685-4539.

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DYNAMIC INTERPRETATIONS OF THE REVOLUTIONARY EUROPEAN AESTHETIC

continued from page 136

[illegible]y from literal description. [illegible]vis discovered in these years and would later write, "The act of painting is not a duplication of experience, but the extension of experience on the plane of formal invention."

In his canvases of tables balancing a few objects on their surfaces, Davis essayed French-inspired Cubist props—one can find pipes, bottles and musical instruments in his still lifes—but he soon added homegrown light bulbs and eggbeaters. Like Picasso and Braque, Davis never divorced himself from real things, and gadgets straight from the hardware store were the stuff of real life to him. The Cubist habit of adding words or word fragments to a painting he made his own as well, turning lettering or even his signature into a bold compositional element.

Davis lived in Paris in the late 1920s, and he never ceased to refine his grasp of Cubism. Eliminating extraneous details, he created a shorthand for events and places with interlocking geometric shapes painted in a zingy, high-keyed palette that he related to jazz. But as late as 1954, in a canvas titled *Colonial Cubism*, Davis would demonstrate that his own idiomatic probing of French methods and American vernacular was based on formal relationships he had first investigated in 1922.

Alfred Maurer, a contemporary of Weber and Marin, saw Matisse's work in 1905 and gave up a career as an established painter to pursue a modernist course. He created brilliantly colored landscapes reflecting his appreciation of Cézanne and Matisse, but he did not embrace Cubism until his final years, from the late 1920s until his death in 1932. Among Maurer's most admired works are these late still lifes, which are summations of all he had learned about art and all that he had hoped to express in life. In contracted architectural settings, angular shapes and tilted planes form tables and small, isolated objects. A rigorous insistence on the nature of underlying form was married to vibrant Fauve color, and the combination enriched his art with a new freshness and directness.

One of Maurer's close friends in turn-of-the-century Paris was Arthur B. Carles, a Philadelphian who moved back to his native city and remained there. The lot of the modern artist was bleak in Philadelphia, and he made several subsequent trips to France for sustenance and stimulation. Carles, too, was a disciple of Cézanne and Matisse in his youth; he became known for his radiant palette.

An intuitive painter who was distrustful of theory, Carles stayed away from Cubism in the teens and early 1920s and favored a freer, more spontaneous approach to composition. By 1927, however, he was more receptive to Cubism. During his final sojourn in France between 1929 and 1931, when he visited Braque's studio, Carles saw the advantages of Cubist discipline in organizing pictorial space. By the mid-1930s his still-life as well as figurative paintings were characterized by carefully applied layers of pigment—Carles had realized that the Cubist grid, with its black lines, splintered forms and intersecting planes, was an ideal palimpsest on which to ring exuberant changes of color, texture and rhythm.

> Gadgets from the hardware store were the stuff of real life to Davis.

Some of the credit for the renewal of American abstract painting in the middle and late 1930s must be assigned to the efforts of the patron, collector, writer and painter A. E. Gallatin, who opened his cenacle of the Cubist legacy, the Gallery of Living Art, in 1927, and to the founding of the American Abstract Artists association in 1936. Central to both of these endeavors was George L. K. Morris, who wrote catalogue notes for Gallatin, helped establish the American Abstract Artists and, as a painter, sculptor and art critic, argued eloquently for abstract art, particularly the primacy of Cubist principles.

In 1927 Morris went to Paris with Gallatin, who was a cousin, and met Picasso, Braque and Brancusi. Two years later he went abroad to study with Léger and Ozenfant, and his art evolved into a synthesis of Picasso, Léger and Gris that was distinguished by elegance, order and restraint. On this and other visits to Paris, Morris saw how many styles and schools were based on Cubism, and he variously experimented with Purism, Orphism, Constructivism and Neo-Plasticism.

Morris appropriated European modernism wholeheartedly, crisply analyzing, fracturing and positioning figures and objects, but he felt that Americans had to endow their adopted language with individual meaning. That search for authenticity was complex for Morris, as it involved the unifying of oppositions. While he advocated a cosmopolitan, international outlook as an antidote to the chauvinism and provincialism that he thought afflicted the great mass of the nation's art, he arrived at a personal meaning by integrating motifs and symbols from an earlier America into his paintings. He consistently looked to American Indian art and culture as a source of inspiration, and he also incorporated examples of old wallpapers for their abstract patterns as well as their vernacular contents.

Morris remained Cubism's articulate loyalist, defending it as a timeless, epochal style. He took on Clement Greenberg when the latter wrote an article called "The Decline of Cubism" in 1948. By then, Greenberg proposed, Cubism was itself a tradition waiting to be dismantled by the most talented younger artists. The coming generation of abstract painters and sculptors had revered—and sometimes emulated—Cubism, but its authority was about to be challenged by new forces in American art. □

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THE ATTORNEY'S WYOMING HOUSE
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number of creative projects of her own, from interior design to a line of one-of-a-kind clothes. Following in her mother-in-law's footsteps, she also makes Gerry's western coats, which are coveted by fans. As a child, he hunted wild game with his father, and his mother made the family coats from the hides. Today Spence has coats in various shades of camel, one of bronze leather, one of blue velveteen and a black suede jacket for conducting the occasional wedding ceremony.

Unlike her husband, Imaging Spence shies away from the limelight. "Gerry doesn't expect me to be the tail on the dog," she says. Her husband concurs. "If you want to know the truth," he says, "most of me is her vision anyway. She has had a huge influence on me. She is powerful—you can see it in the house."

Large-scale English antiques sit alongside ample twentieth-century sofas and South American, African, European and Native American objects and textiles. The challenge was to make a large building intimate and in scale. "I married into a family of giants. They can't exactly perch on a Queen Anne chair," she says.

Imaging Spence's bold design suits her husband. "This house is a visual feast," he says. "Everywhere I look is a still life that brings happiness." Just as Imaging supports Gerry in his pursuits, he supports her passion for building and design. "You wouldn't want to stop a bird from singing, would you?" he asks.

"I don't leave unless I have to," says Gerry Spence, who rarely visits his law office in Jackson, some fifteen miles from the house. "I try to avoid as much of the insanity of the world as I can." But because of his active public life, he can't shut out the world entirely, nor does he want to.

When asked what he misses most about his Wyoming home when he is in the thick of urban civilization, he says, "That's like asking, Which flower in the bouquet do you like the most? I like the bouquet." □



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MARK MACK
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walled pool court. Service facilities include an aviary and an indoor kennel. All the spaces are on one level, except for the guest bedroom and the library, which are raised a story for privacy.

Construction extended over two years, and Stremmel was on-site almost every day supervising the builders, for whom "the design was like the dark side of the moon," he says. "They had never done a job like this before. The simpler the forms the more challenging it is, because everything has to line up. Each window and wall relates to something else."

The dynamic relationship of the exterior elements is carried inside: There is a constant alternation between openness and enclosure, from the entrance all the way through to the master bedroom at the other end. The windows, for instance, have survived hundred-mile-an-hour winds, but on calmer days the dining room can be opened on either side to become a breezeway.

The asymmetrical grid of poured-concrete floor panels dictated Hunziker's placement of seating in the living area—around a corner hearth and beside a window, looking out. "The main space was scaled more to art than to people, but overscale furniture makes people look small," he contends. Hunziker arranged the simple pieces—several of which are his own design—to establish a low horizon in the lofty room; by happy chance, this mirrors the distant line of hills.

"I call this my most California house," says Mack. He means that he has moved a stage further in his ongoing quest to integrate interiors and exteriors and to create apparently casual sequences of forms and spaces. As careful as he was in designing the floor plan (going so far as to simulate the play of sunlight on a model at different times of day and through changing seasons), Mack cautioned his clients: "Don't make this place too precious—just enjoy it." It's a sentiment the architect extended to a recent show of his work in which drawings and a model of the Stremmel house were prominently displayed. He titled the exhibition "Easy Living." □

MALCOLM HOLZMAN
continued from page 143

ly heated and weather-protected, is symbolically outdoors, the side of each of the polygonal structures facing it is clad in the same material as its respective exterior. "The meridian is like an indoor street," says the wife, who describes the entire house as "joyous, somewhere between a theme park and a castle."

The interior of the meridian is probably the most playful element in the house. The walls and ceilings are painted a deep red, there are small windows placed irregularly along the walls, and from within the space the little stone and clapboard façades seem almost like a series of stage sets. But nearly as impish is a narrow, salmon-colored third-floor corridor, with a triangular roof that makes it feel like a cross between a tent and a tunnel.

The exterior is another matter, hardly somber but not as consistently lighthearted as the interior. It is more a curious blend of the funky and the solemn—a perfect encapsulation, in its way, of Malcolm Holzman's sensibility. Perhaps it is the stones, perhaps it is the simple geometric forms, but the elements of the house seem at first glance almost like ruins that have been discovered and recycled into a new structure. There is a remarkable sense of time, a sense that these basic shapes covered with rich, deeply textured stone must have been there for ages, and that Holzman merely discovered them, poked a few holes in them and wound his meridian around them.

Holzman did nothing of the kind, of course: His real achievement is in making the whole of this place, and in putting these disparate pieces together in such a way as to make them work as a strong and lively composition. Indeed, it is as a composition that Highland House has its most powerful impact, for it is not only a village but a village with a foreground, a background, carefully wrought open space and a skyline. The elements play off each other with rhythmic strength, and the overall effect is at once joyful and serene. □

BREAKING WITH TRADITION IN SEASIDE, FLORIDA
continued from page 189

A single steel I beam ("New York nostalgia but painted a Golden Gate Bridge red") marks the corner. In keeping with the urban theme, the corner staircase is intended to function as a stoop, as if it were in a dense city neighborhood. It's a gesture that does not go unremarked upon as passersby gaze up the stairs and children climb them to jump off. They're made of stone, North River bluestone from upstate New York. Gorlin wryly observes that his most urban architecture is actually in this tiny remote beach town, not in his native metropolis.

Inside, up the stair (which rises past a street-level office), is the living room. Defined by steel-framed glazing, the room's commanding feature is a highly sculptural spiral staircase that leads to the bedroom on the third floor. There, another staircase makes its way to the rooftop terrace, where a tight spiral of galvanized steel ascends skyward like a helix, forming a crow's nest, or lookout tower. "Towers are a Seaside tradition," says Gorlin. "I wanted the tallest one, a true folly."

The continual twisting and turning of the stairs was a central metaphorical motif for the house, which, Gorlin says, "goes from earth to sky, finally freeing itself to the universe." The circulation pattern also gave Gorlin a name for his residence, taken somewhat less metaphorically from a Led Zeppelin song—Stairway to Heaven.

In keeping with the idea that the house is an ode to a period and style of architecture, the furniture pays homage to modernism as well. The living room sofa is by Tobia and Afra Scarpa; beside it is a 1950 Paul Frankl kidney-shaped lacquered-cork low table. The armchair is a reproduction of one designed in France in 1930 by Jean Prouvé. There is Le Corbusier's pony-skin-clad chaise ("I always wanted one," Gorlin says) and reproductions of Gerrit Rietveld's 1963 Steltman chairs and 1934 low tables. In the kitchen are Alvar Aalto stools, Arne Jacobsen chairs and a Piet Hein table.

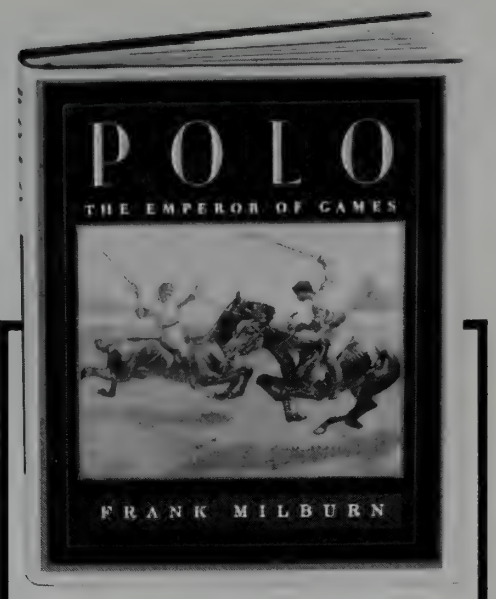
Interior designer Carl D'Aquino, also a New Yorker, worked with Gorlin to select the furniture. "We sought out pieces that had not become clichés," says D'Aquino. "We didn't want a house where you'd walk in and say, 'Oh, that's the Mies van der Rohe chair.' But still we wanted it to have furniture that had become classics or would become classics, things that could work together or stand alone."

Gorlin told D'Aquino that he wasn't after a decorated feel, that he didn't want to be overwhelmed—which made for an easy collaboration. Says D'Aquino, who designed a floorcovering of stitched-together pieces of sisal and a bed with a lighted headboard, "I strove for something architectural too, something pure. The house isn't just about the rigidness of the geometry," he adds. "There's some poetry and some humor, which is really important."

Indeed, there is a good dose of both. The poetry comes perhaps in the spaces and shapes of the house and in the muted Italian primitive palette. The humor is more evident in the personal touches. In the living room, for instance, is a gigantic blowup of Andreas Feininger's famous photograph *Route 66*, first published in 1953 in *Life* magazine. Atop a bookshelf is a truck made of recycled cans by Nigerian craftsmen.

Gorlin and his cartoonist-filmmaker wife (Debby Solomon's first animated film, *Mrs. Matisse*, was shown recently at the New York Film Festival, the Venice Biennale and the Annecy Film Festival) collect children's toys. Some of the ones displayed are of antique tin, and others, such as wriggling plastic hula dancers and miniature rubber comic book characters, are more contemporary.

These touches of what Gorlin calls "intimate whimsy" help bring Stairway to Heaven down to earth. "I did the house as a polemic," says the architect, "but I wanted it to be comfortable. In the end, I couldn't bring myself to do a completely cold, alienating modern building. It became a personal exploration in a way: Just when I thought I'd do a super abstraction of a house, it turns out to be fairly domesticated after all." □



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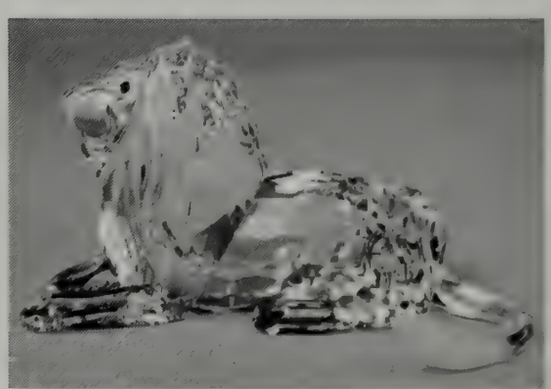
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SOPHISTICATION ON PARK AVENUE

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oversize camelback sofa, the classically inspired pediment over the fireplace and the antique settee have an eighteenth-century flavor but a late-twentieth-century gloss. "I don't see this as a period piece," says Bilhuber. "This is New York now, a sophisticated urban situation."

The mood is augmented by platinum silk pillows, pewter Chinese tea paper in the dining room and dark floors offset by pools of white carpet. The sleekness is further delineated by a card table after Jean-Michel Frank and a sheepskin-covered X-bench.

"The design is not about fluff or enveloping yourself in soft, pretty colors," Bilhuber says. "It's about making a broad gesture in a big stroke—the simplification of architecture with strong moves." The pared-down surroundings provide a lustrous background to the client's collection of contemporary art, which includes works by Robert Rauschenberg, Sandro Chia and Robert Mapplethorpe.

"I think the apartment reflects my client very well," Bilhuber says, "in ways even he didn't know. It's transformed his life to a great degree. I read him well, but he helped it along with his insight and thoughtfulness. He's a very knowledgeable and trusting individual. That allowed me to go forward unencumbered."

Such unbridled enthusiasm carries risks as well as rewards, especially for a client who often entertains for business. The owner, who lived elsewhere during the renovation, found the process a lesson in patience and letting go. "There is a time in every project, I'm told," he says, "when it's like getting married. The groom always gets cold feet. I suddenly woke up one day and said, 'This is crazy! I have to stop it.' But Jeffrey and Tom talked me through it."

And the orange library? "That was the hardest hurdle for me," he admits. "I'm not an orange kind of person. I'm much more beige. But I trusted Tom's and Jeffrey's instincts. And, of course, they were right. That's why they are they and I'm me." □

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DELICATE EXPRESSIONS OF A VENERABLE CRAFT

continued from page 170

The Mandarin fan had a vignette of Chinese life populated with many figures.

base and at the top by a thread or ribbon. Mme de Pompadour particularly liked ivory, so it became even more fashionable. Carved ivory continued to be the main material used for fans until well into the nineteenth century. The unparalleled skill of Chinese ivory carvers at their peak is amply demonstrated by the extraordinary large circular fans, known as cockade fans, produced between roughly 1795 and 1810.

Brisé fans were also made of numerous other materials. Lacquered wood decorated with gold was often used. Tortoiseshell and mother-of-pearl, both imported and very hard to carve without breaking, were the rarest and most expensive. Only a small number of these fans are still intact. Silver-gilt filigree embellished with cloisonné decoration was also used, but because of their weight and fragility, fans made of filigree were largely for presentation purposes. Yet another type of brisé fan employed goose feathers, sometimes tipped with marabou.

The most popular and numerous fans made for export were of painted silk or paper and decorated with a wide variety of scenes and motifs combining both Chinese and Western elements. These included landscapes, views of the ports of Canton, Whampoa and Macao, and scenes taken from Western prints or of Chinese life. Birds, flowers, fruit and insects were the predominant subjects. The most common category, and one much admired, was the so-called Mandarin, or hundred faces, fan, which had a vignette in gouache of Chinese life populated with many figures, whose painted ivory faces and silk clothes were appliquéd to the background.



Fan, circa 1870. Gouache on paper with ivory and silk; 15" x 10". The faces of the figures on an Export hand-screen titled "Mandarins at Leisure" are of applied ivory; the clothes are of appliquéd silk. Teresa Coleman Fine Arts Ltd., Hong Kong.

Painted fans were also made in unusual shapes, such as the asymmetrical fan, with the fan leaf much wider on one side than the other, and the cabriolet, with two leaves, one above the other, the top one wider than the bottom one. The Chinese devised several "trick" fans, including the "hidden scene" fan, which when opened from left to right seemed inoffensive, but if opened the other way revealed an erotic scene. Another type was the "broken" fan: If opened to the reverse, it fell apart.

The heyday of the Chinese Export fan lasted about a century, until 1850 or so. As the nineteenth century progressed, both the painting on the leaves and the carving of the sticks and guards became less and less refined. In the West, the fashion for fans declined. Many of these delightful mementos have been left untouched for years in drawers or chests waiting to be discovered, and some are in museum collections. But in China, during the hot summer months, brightly colored paper fans are still an integral part of everyday life. □

A COLONIAL IN EAST HAMPTON

continued from page 165

He was determined to keep the décor spare not only as a means to highlight the architectural richness of the interior but also to dispel the widespread misunderstanding that equates a country aesthetic with clutter. "People think that a spare look only emerged with modernism—rubbish! Look at a true Colonial interior, a Shaker interior," he contends. "It's decoration reduced to its most elemental. Few styles look more 'modern.' "

In the entrance hall, Hampton had the walls painted white and kept the furniture to a minimum, placing little more than a pair of rush-seat chairs, a pedestal table and a Windsor chair in the expansive space. "Any additional decoration would have distracted the eye from what is the focal point of the space—that is, the staircase and the view out to the water," he says.

The living and dining rooms are not quite as spartan as the entrance hall; still, neither possesses a single element that could be considered superfluous. "At every step we were thinking of eliminating elements, not adding them," notes Hampton. The dining room, for example, contains a large oval drop-leaf table surrounded by Windsor chairs, a simple side table and a large watercolor by Jennifer Bartlett—nothing more.

Only in the living room was the minimalist tendency at least partially abandoned in the name of comfort. There are sofas and a pair of upholstered chairs, numerous side tables strewn with pots of flowers, family photos and objects. Wicker chairs and some eighteenth-century earthenware pots contribute to the air of informality. The few important pieces of furniture in the room are a George III mahogany breakfront bookcase and some Regency chairs.

Together, Robert A. M. Stern and Mark Hampton have created a house that draws on evocative American prototypes from the past but still responds to the needs of contemporary clients—a synthesis that is increasingly in vogue but deceptively difficult to achieve. □

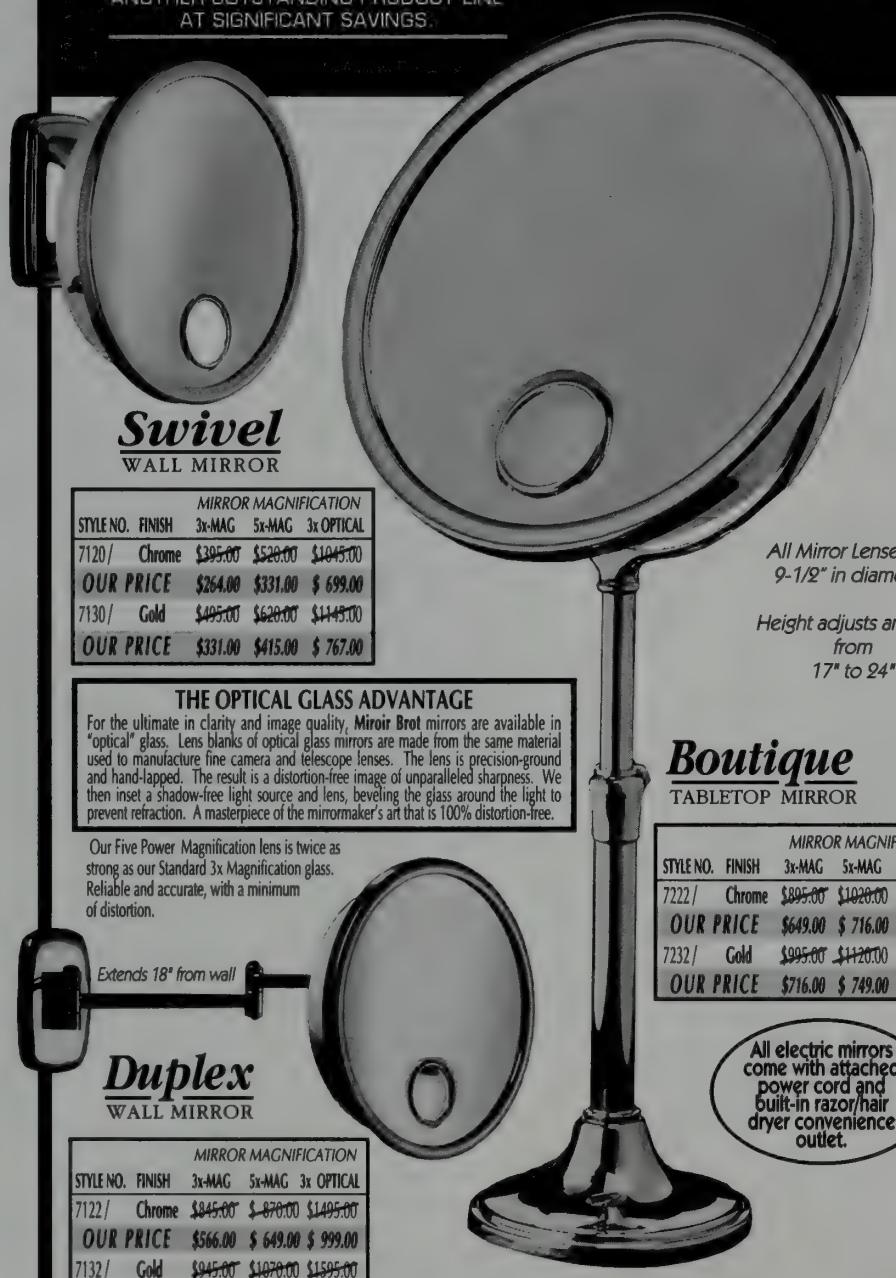
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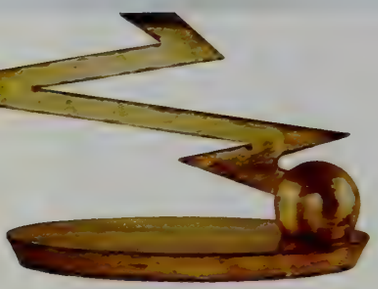
TO THE TRADE

DESIGN WORLD SOURCES

Simply Scandinavian

Moussie Sayers and Lena Proudlock have introduced a line of painted Scandinavian furniture to their London shop, **Nordic Style at Moussie**. The furniture, carved mostly in beech, is decorated with 18th-century Swedish Rococo- and Gustavian-style motifs. Their Gustavian mirrors are set in frames with both the rich carving and simple beading of period examples. Sayers and Proudlock, who draft all their own designs, also found inspiration in a 150-year-old sofa crafted by Sayers's grandparents, who were Swedish furniture makers, and from pieces in Proudlock's parents' old hunting lodge in Sweden.

Traditional checked and striped patterns prevail for upholstery, as does one of Proudlock's favorites: "I choose a different Swedish castle for each dining chair and surround it with floral patterns. I think that sooner or later everyone will have something Nordic in their home," says Proudlock. Nordic Style at Moussie, 109 Walton St., London SW3 2HP; 171-581-8674.



COURTESY LEAVITT/WEAVER



COURTESY NORDIC STYLE AT MOUSSIE

Gustavian-style Medallion chairs and a Gustavian table

Designers' Lines

As with many of their interior design projects, **Craig Leavitt** and **Stephen Weaver** created all of the furniture for the interiors of a Boeing 727 (*AD*, March 1995). Some of the pieces they adapt from individual projects are sold alongside a range of prototypes at their Modesto, California, shop, which has been open to the trade since the outset of their collaboration in 1976. "Furniture molded for a particular client is not always right for the general market," says Leavitt. The new Fox Chapel Series, crafted in the designers' typically neutral palette, encompasses everything from a contemporary version of an overstuffed Victorian armchair to a sculptural Lightning Lamp (above) that sits atop a gilt-bronze base. By appointment only. Leavitt/Weaver, 451 Tully Rd., Modesto, CA 95350; 209-521-5125.



COURTESY PETER DUDGEON

The rolled-edge Byron Tub sofa at Peter Dudgeon

Upholding Upholstery

Luigi Serpico learned the upholstery trade in Italy when he was 8; Jay Park was trained by his father in Korea when he was 12. They opened J. Park & L. Serpico in 1992, inheriting most of their designs from Thomas De Angelis, where they had both worked. Reinterpreted by their workroom are such classics as the asymmetrical Syrie Maugham sofa and Elsie de Wolfe slipper chairs. Park and Serpico will alter their prototypes, such as the kidney-shaped sofa DD Allen used in James Lapine's residence (*AD*, Nov. 1995), originally designed by David Anthony Easton. "Our intent is to keep the dying custom-upholstery trade alive," says Park. To the trade only. J. Park & L. Serpico, 54 W. 21st St., New York 10010; 212-645-15[illegible].



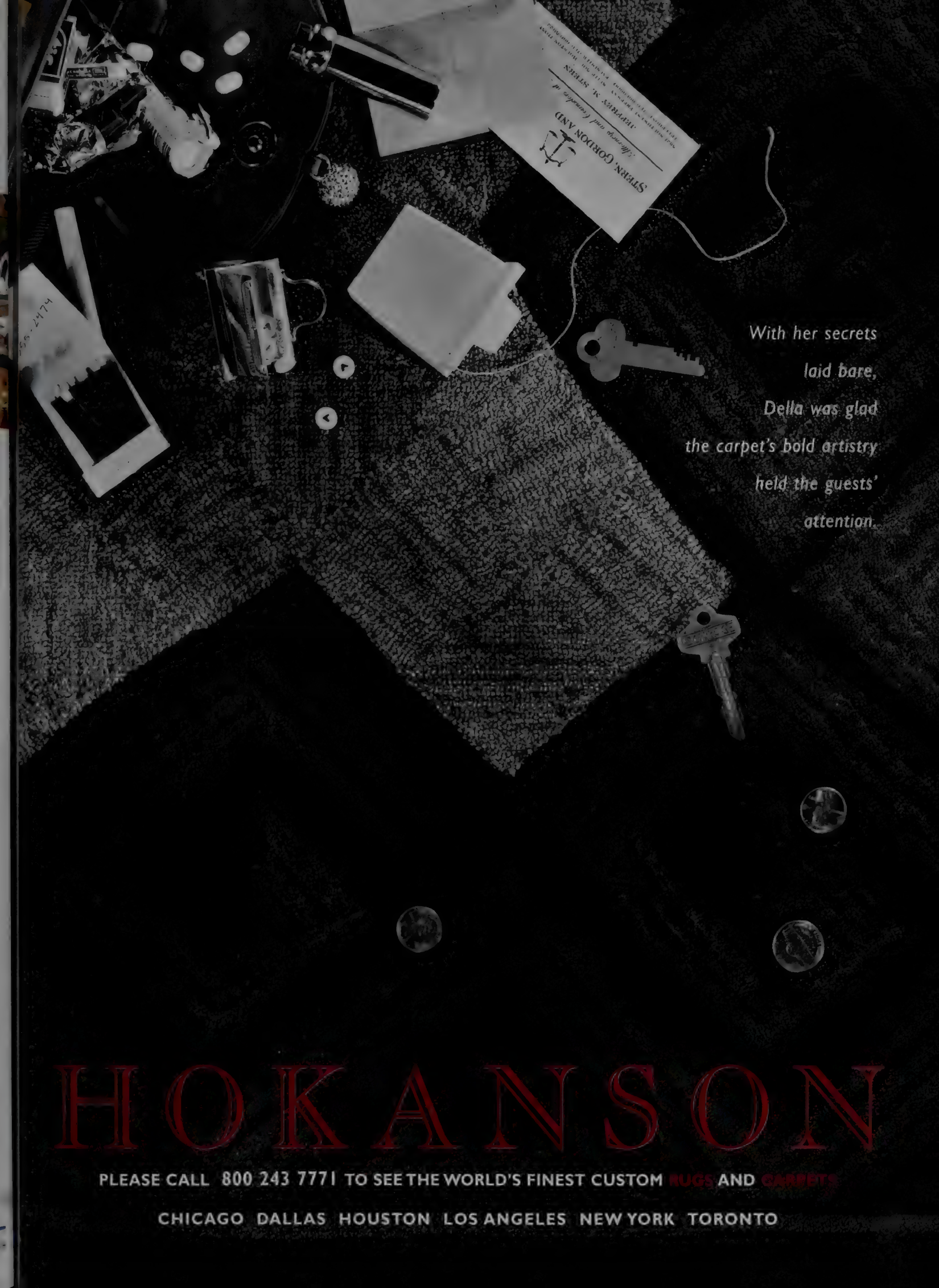
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"They go the extra mile," says Mary Meehan of the furniture firm **Peter Dudgeon**. Meehan commissioned the London company, now owned by Hugh Garford-Bles, to make a set of French chairs for William Goldman's New York apartment (*AD*, April 1995). "I sent them a John Stefanidis fabric I selected, and not only did they upholster the chairs for me but they painted them to match the fabric."

Peter Dudgeon—named for the founder—produces over a hundred variations of Garford-Bles's designs for armchairs, sofas, ottomans and hand-carved French chairs filled with duck down, as well as an entire leather collection. The Byron Tub, a rolled-edge sofa with 18th-century-style deep tassels and wide braids, is a variation on the "tub" design Garforth-Bles supplied to Asprey's. And unlike the chesterfield, his well-stuffed Queensberry sofas are "not rock hard and much more comfortable." Peter Dudgeon, Brompton Place, London SW3 1QE; 171-589-0322.

continued on page 204



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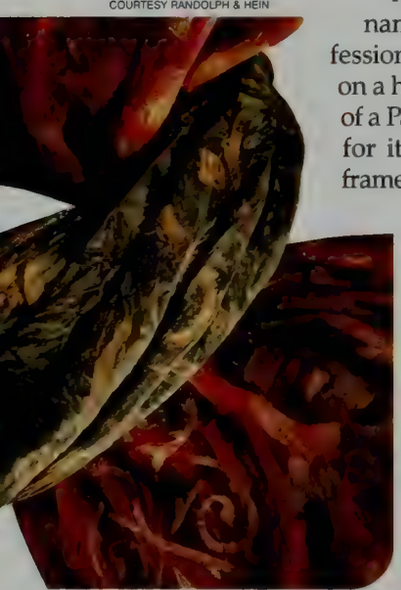
TO THE TRADE

DESIGN WORLD SOURCES

In the Showrooms

A shopping day in the life of Los Angeles designer **John Cottrell** invariably finds him heading to the **Pacific Design Center.**

Randy Arczynski, founding partner with Howard Hein of **Randolph & Hein** (310-855-1222), describes the new Los Angeles showroom as having "traditional furniture, including the very best reproductions, and classic contemporary furniture." Among the companies it represents are **Michael Taylor Designs, Dakota Jackson, Therien & Co.** and **Mirak,** as well as the products of local designers such as **Rose Tarlow** and **Craig Wright**. Cottrell examines a deep-colored velvet fabric encrusted with gold embroidery made by a woman from northern California named Nomi Levy, who is known professionally simply as **Nomi**. "I'm working on a house in Santa Barbara that is a copy of a Palladian villa, and this will be perfect for it," says Cottrell, who adds a gilt-framed octagonal mirror by **Paul Ferrante,** a reproduction 17th-century Danish chair made by **Quatrain** and a pair of large reproduction Indian oil jars covered in 24-karat gold leaf by **Ron Dyer** to his order.



COURTESY RANDOLPH & HEIN

Gold-embroidered velvets by Nomi at Randolph & Hein

Some of the concerns that are being discussed in design centers around the country about the general public visiting the showrooms—and possibly buying on a retail basis—are prevalent at the PDC. Since spring 1995 the PDC has had a program called the Concierge Service that provides purchasing agents for retail customers. If a showroom insists that a designer handle the sale—which is often the case with fabrics, kitchen design and any made-to-order pieces that can't be returned—the Concierge Service will provide an on-site designer. The Concierge Service designers may also be hired for consultation. Says Andrew Wolf, the PDC's president, "The Concierge Service is alive and well—we have about 125 visitors a week who use it. There are 52 designers on call and always three people in the concierge office. We fulfill a function, guiding people through showrooms and facilitating their spot purchases—one dining room chair, a single window treatment, whatever."

Decorators Walk (310-659-2407), a family-owned business founded more than 70 years ago by the Lasek family, has showrooms in 16 cities. Unlike many showrooms that represent other independent companies, Decorators Walk owns all of its fabric lines, and many of the fabrics are produced in the company's two weaving mills, one in New Jersey and one on Long Island. Furniture lines were added to the company 20 years ago, lighting and accessories soon followed, and today Decorators Walk offers furniture and accessories from more than 200 companies. Cottrell is particularly excited about the thickly woven, wickerlike furniture that is made in Thailand from the stems of water hyacinths and is new to Decorators Walk. "They have wonderful, unusual things here," he says. "It's so big that they can allow themselves to have variety." Among the fabrics he selects are the velvets, particularly the rubbed velvets; country fabrics made by **Payne & Co.**; crewelwork; embroideries on vinyl and silk that are sold under the name **Peter Schneiders' Sons**, a wholly owned Decorators Walk subsidiary; and **Lee Behren Silks**, another Decorators Walk company. Cottrell stops in front of a seven-foot-tall armoire with the façade of a Victorian hotel, each tiny curtained window lighted from inside. The façade cracks open vertically to reveal the shelves. "It's made by **Mark Patterson**, a craftsman in Hot Springs, Arkansas," says Joyce Gertz, western regional manager. "He's one of the craftsmen we represent, and he will do anything. He'll even make an armoire with your house façade if your designer sends him a picture." "Not only can you find everything for the house at the PDC, you can even find the house," says Cottrell. □



JIM MCHUGH



JIM MCHUGH

Designer John Cottrell, left, at Randolph & Hein's Los Angeles showroom (left and below)



JIM MCHUGH



JIM MCHUGH

Mark Patterson's armoire (left) and Thai furniture (above) from Decorators Walk

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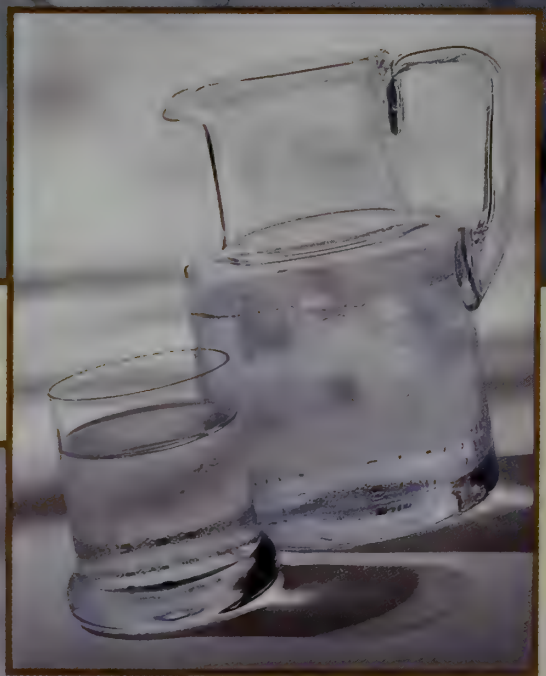




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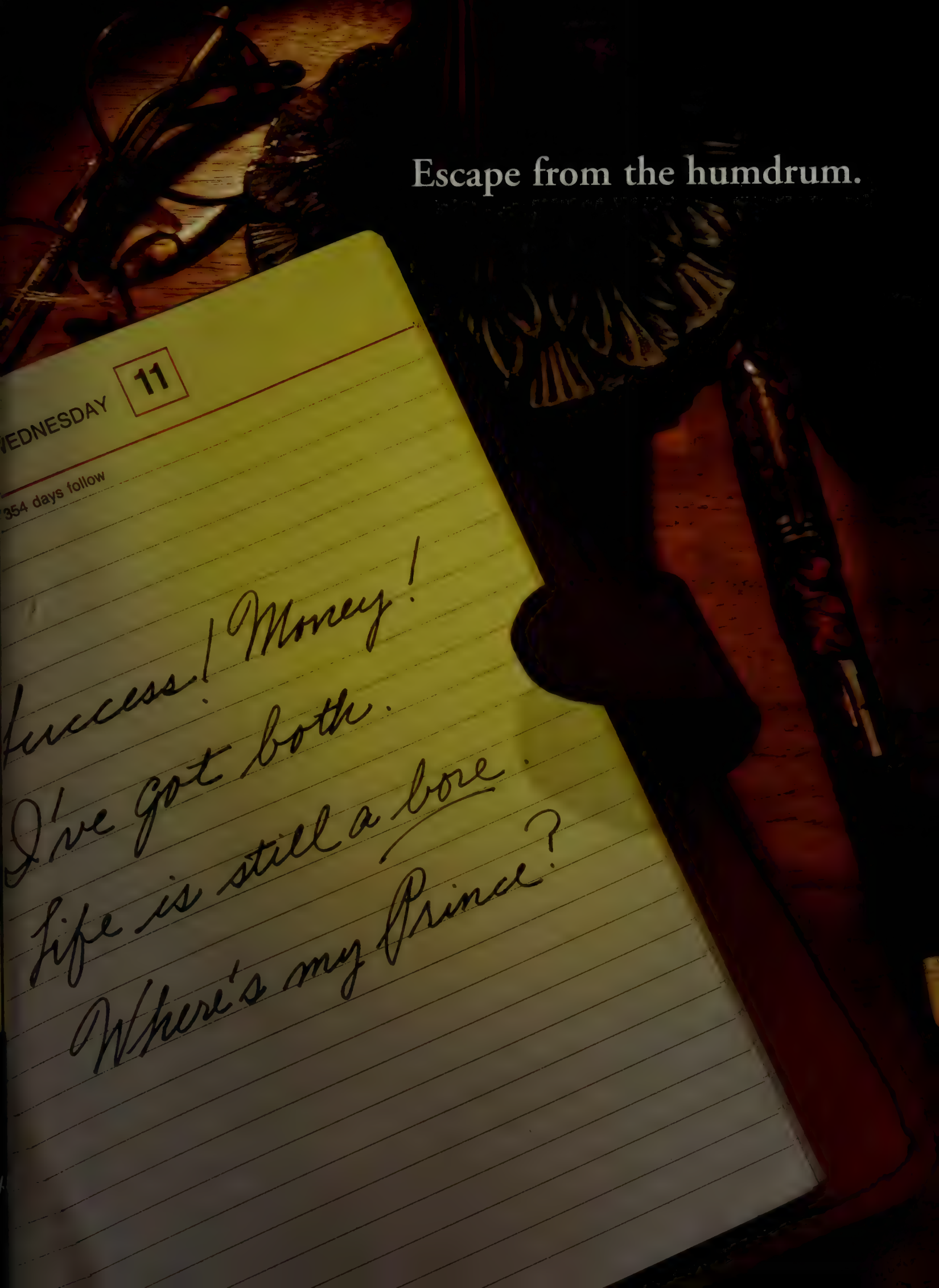
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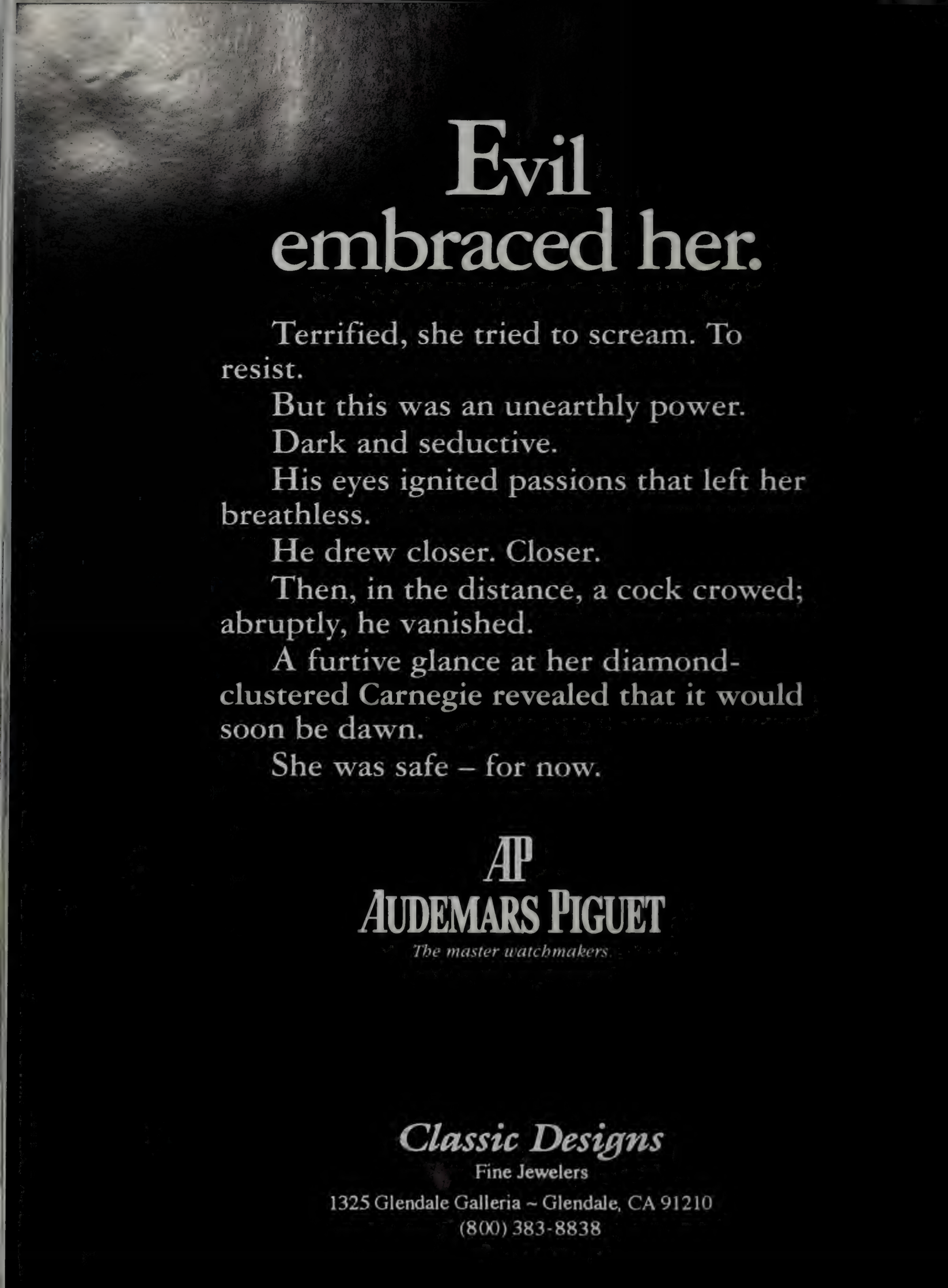
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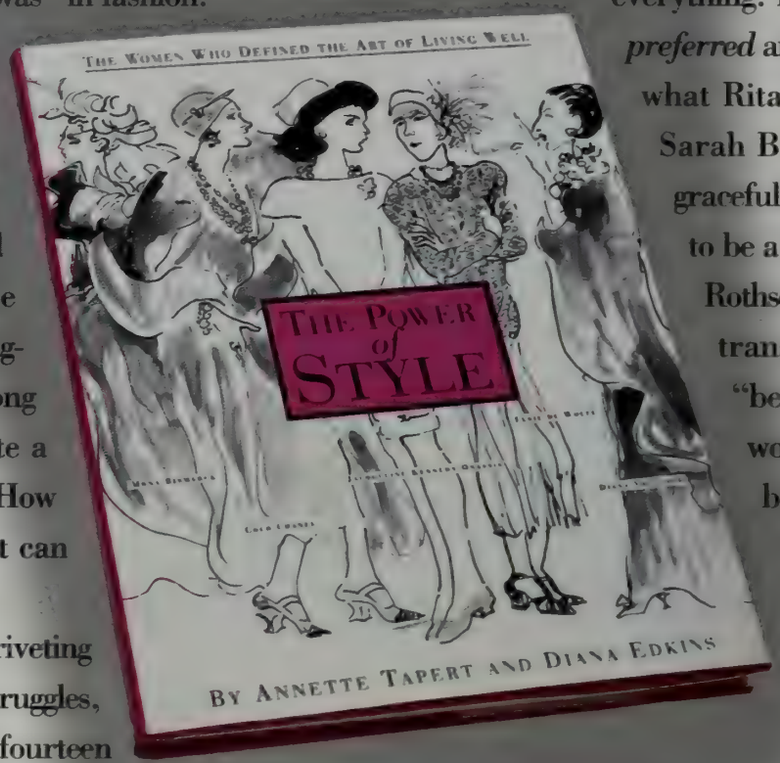
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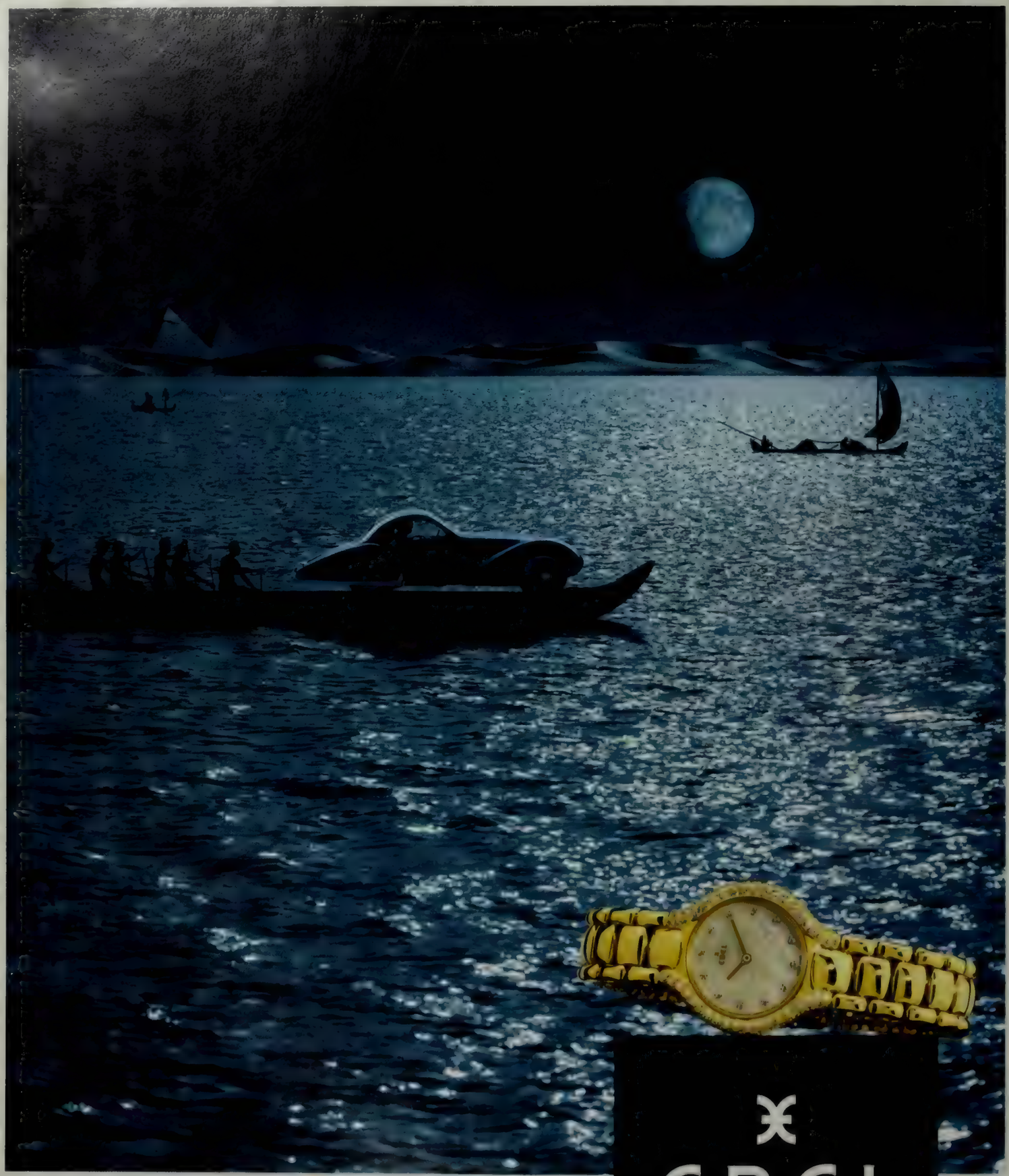
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